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\$1,000 AWARD IN BERKSHIRE TRIO CONTEST WON BY H. WALDO WARNER

Work for Piano and Strings Submitted by Viola Player of London String Quartet Is Adjudged Best in Coolidge Competition—Sixty-four Composers Enter Manuscripts — Honorable Mention Given Rebecca Clarke — Successful Work to Be Played by Elshuco Trio at Coming Festival

PITTSFIELD, Mass., Aug. 29.—

To the young English school of composition goes the victory in the 1921 Berkshire Chamber Music contest, the prize of \$1,000 offered by Ella Shurtleff Coolidge for a trio for piano and strings having been awarded to H. Waldo Warner, viola player of the London String Quartet. The judges were William Willeke, 'cellist, chairman; David Stanley Smith, composer, Efreim Zimbalist, violinist, Ernest Hutcheson, pianist, and Oscar Sonneck. Announcement of the award was made Sunday night by Mrs. Coolidge. The judges, who have been at the Maplewood Hotel as guests of Mrs. Coolidge, reached their decision earlier in the same day.

Honorable mention was given a trio submitted by Rebecca Clarke, the English viola player, who was similarly honored in the 1919 Berkshire contest. Another European's work was adjudged worthy of honorable mention, but his name is being withheld until it can be ascertained whether he desires to accept this distinction. Miss Clarke is in Pittsfield.

The prize work will be played in public for the first time at the September Berkshire Festival, when the Elshuco Trio of New York, which derives its name from the first syllables of the name of the sponsor of the competition, will present it as the salient event of the festival program. The date set for the first performance is Sept. 30.

Sixty-Four Works Submitted

SIXTY-FOUR compositions in all were placed before the judges. Of these, fifty-seven had been received at the date announced for the closing of the contest, Aug. 1, and seven others were accepted because they were in the mails at that time. Ten nations were found to be represented among the composers competing, and about one-third of the manuscripts were from Americans. Anonymity was preserved with respect to all the entrants, and as in previous contests, the judges only learned the authorship of the prize-winning work after they had announced their choice.

The 1921 prize was the fourth in the series of annual contests in which

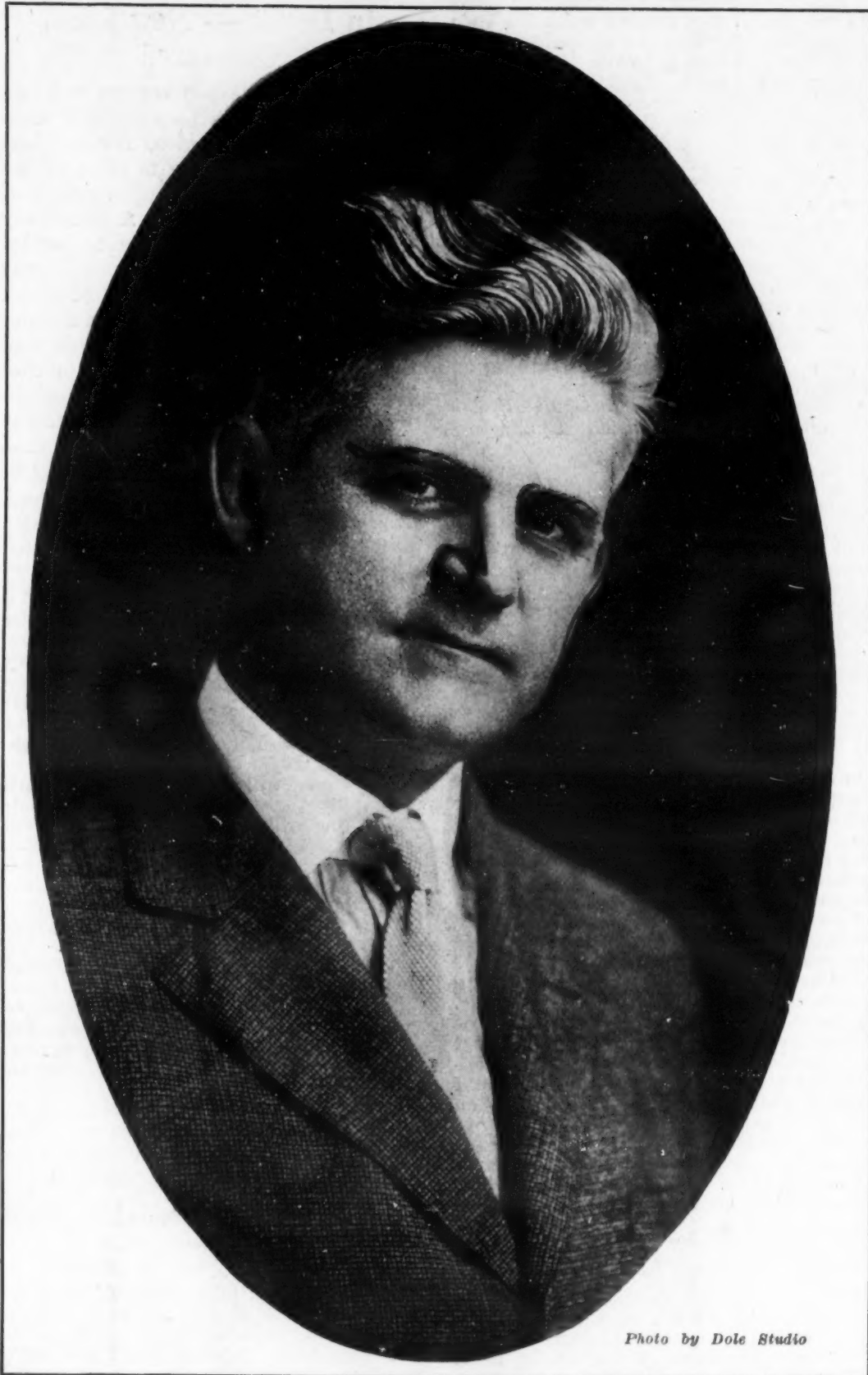


Photo by Dole Studio

THURLOW LIEURANCE

Having Completed a Mountain Drama, This Authority on Native Indian Music Is Now at Work on a Historical Pageant. (See Page 8)

awards have been made. Previous winners have been: 1918, Tadeusz Iarecki, with a string quartet; 1919, Ernest Bloch, with suite for viola and piano, since expanded into an orchestral suite; 1920, Francesco Malipiero, with his quartet, "Rispetti e Strambotti." In the 1919 contest, there was a tie vote among the judges, a sonata for viola and piano by Rebecca Clarke having the same number of votes as the Bloch suite. Mrs. Coolidge cast the deciding vote in favor of the suite. Next year's competition, recently announced, will again be for string quartet, the closing date having been set for April 15, 1922.

H. Waldo Warner is about forty-four years old and has been prominently identified with the performance of chamber music in England, as well as having acquired distinction as a composer. As viola player of the London String Quartet, which toured the United States and Canada last season, he came to last year's Berkshire Festival, and one of his compositions, his Folk-song Quartet, Op. 18, was much admired when played by the quartet at the festival. Later it was given in New York, when the series of Beethoven concerts was supplemented by

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SAN CARLO FORCES SOON TO RING UP CURTAIN FOR NEW SEASON OF OPERA

Fortune Gallo's Organization to Be First in Field, Opening at Manhattan Opera House on Sept. 26—"Carmen" May Be Initial Production—New York, Boston and Philadelphia Engagements on Subscription Basis — French Works Brought to Fore—Roster of Singers and Operas

FIRST in the ring among the new season's purveyors of opera to Manhattan's aria votaries, Fortune Gallo announced this week the virtual completion of all plans for his four weeks season of opera at the Manhattan Opera House, to begin on Sept. 26, and to be followed immediately by engagements in Boston and Philadelphia, which, like the New York season, will be on a subscription basis. This, it is pointed out, represents a new step in the history of Mr. Gallo's enterprises, and, when followed to its logical conclusion with regard to other of the great cities to be visited, will tend to put popular-price opera on a different footing than it has been in the past, throughout the country.

In the extensive tour which the San Carlo Company will make during the season, other cities to be visited will include Quebec, Montreal, Boston, Providence, Philadelphia, Pittsburgh, Cleveland, Los Angeles, San Francisco, Oakland, Portland (Ore.), Seattle, Spokane, Boise, Ogden, Salt Lake City, Denver, Lincoln, Omaha, Detroit, Youngstown, Toronto, Buffalo, Syracuse, Rochester, Washington and Baltimore.

"Carmen" May Open Season

ALTHOUGH the choice of the opening opera of the season has not been finally made, it seems probable that "Carmen," with Esther Ferrabini in the title rôle, will be the work selected. This will mark Mme. Ferrabini's return to opera in New York, and the opera chosen is the one in which she made her most pronounced success here when last heard in Manhattan. In the cast supporting her probably will be Gaetano Tommasini, as Don Jose, Joseph Royer as Escamillo, Madeleine Keltie as Micaela, and Pietro de Biasi as Zuniga. Gaetano Merola probably will conduct.

Besides Mme. Ferrabini, "guest" artists during the New York season and in other large cities will be Anna Fitzu, soprano; Maria Rappold, soprano, and Henri Scott, bass. Henry Hadley, as "guest" conductor, will preside over a number of performances in New York,

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San Carlo Forces to Lead Off Season with Opera in New York

[Continued from page 1]

Philadelphia, Boston and perhaps other of the larger cities, alternating with Gaetano Merola and Alberto Sciarretti.

Add French Works to List

A FEATURE of the new season will be the attention to be given to French opera, the San Carlo repertoire in the past having been devoted quite largely to Italian works.

The success of operas sung in French last season by the company, coupled with many requests from subscribers, has resulted in the decision to increase the French repertoire during the coming New York season.

"I have engaged several artists with the special thought in mind to augment the operas in French which proved to have such drawing powers at the Manhattan last fall," said Mr. Gallo. "Included in the list of French operas are 'Romeo and Juliet,' 'Manon,' 'Thais,' 'Faust,' 'Carmen' and 'La Navarraise.' I also have in mind two others, one a distinct novelty, but will not present them unless I can obtain certain artists who are needed for these works.

"The company now has a repertoire of thirty-one operas with complete productions, and I am planning to increase this number for presentation this year."

Roster of the Company

THE personnel of the company as arranged at the present time, is as follows:

Sopranos:—Elizabeth Amsden, Sofia Charlebois, Anna Fitzu (guest artist); Madeleine Keltie, Josephine Lucchese, Marie Rappold (guest artist); Bianca Saroya.

Mezzo-Sopranos and Contraltos:—Beatrice Eaton, Esther Ferrabini (guest artist); Nina Frascani, Agnes Kraemer, Anita Klinova.

Tenors:—Romeo Boscacci, Pietro Corrallo, Joseph Tudisco, Gaetano Tommasini.

Baritones:—Pietro Damdria, Luigi Dalle Molle, Joseph Royer, Gaetano Viviani.

Bassos:—Natale Cervi, Pietro de Biasi, Arnold Becker, Henri Scott (guest artist).

Sylvia Tell will be the première danseuse.

Operas in the Répertoire

THE repertoire will be as follows: "Aida," "Bohème," "Hansel and Gretel," "Barber of Seville," "Carmen," "Cavalleria Rusticana," "Forza del Destino," "Faust," "Gioconda," "Madama Butterfly," "Lucia de Lammermoor," "Lohengrin," "Martha," "Masked Ball,"

"Manon," "La Navarraise," "Otello," "Pagliacci," "Rigoletto," "Romeo and Juliet," "Salome," "The Secret of Susanne," "Tosca," "Traviata," "Trovatore," "Tales of Hoffmann," "Thais."

Subscriptions in Three Cities

SUBSCRIPTIONS for the New York, Boston and Philadelphia engagements have been arranged on the basis of two performances each week for each subscriber, Monday being paired with Thursday, Tuesday with Friday, and Wednesday with Saturday matinée. Saturday night performances will be outside the subscription list. Although the subscription plan was attempted in New York last season it was only partly worked out and the new plan virtually sets a precedent for opera of the San Carlo class, applying as it does, the principle on which the Metropolitan and the Chicago Opera Association have taken care of their clientèle. Local committees have been hard at work in Philadelphia and Boston, and Mr. Gallo states that the plan has worked out admirably.

The Boston engagement, beginning on Nov. 7, will continue two weeks, and a similar period has been allotted to Philadelphia, beginning Nov. 28. In the former city, the Boston Opera House will be the scene of the San Carlo activities and in the latter, the Metropolitan Opera House. Boston has not been included in recent tours of the Gallo organization, and it is said that this engagement will supply the city with its first popular-price opera in a number of years. In Philadelphia a women's committee has worked with the men's committee to secure a success of the coming span of opera there.

Sees End of One-Night Stands

THE forthcoming season will see a partial working out of the plan of Fortune Gallo to confine his activities to the larger cities and to do away with overnight stops for one or two performances in smaller places. It is the opinion of the impresario that only good opera will satisfy American patrons to-day, and experience has demonstrated that opera of the class desired can be made to pay only in cities where a half dozen or more performances can be given.

"The one-night stands for the traveling opera company must be dropped," Mr. Gallo said, in discussing this phase of his plans for the future. "Cities must be organized in advance to assure patronage for a series of performances, and I believe the day is near at hand when the San Carlo Company will play only in those places where a week or more of opera can be arranged. This is better business, and it means better opera."

amateur pianist, and was active in war relief work.

Mr. Montemezzi's opera, "L'Amore dei Tre Re," produced in Milan in 1913 and the following season at the Metropolitan, has won international acclaim. The composer was born in Verona in 1876. After study at the Milan Conservatory, he came into prominence in 1900 with a choral setting of the "Song of Songs." His operatic works include also "Giovanni Gallurese," produced at Turin, 1905, "Hélène," a work in three acts, first presented in 1909, and "La Nave." At present he is said to be engaged on a new opera. He met his bride on the occasion of his visit to the United States in the season of 1919-20, when he attended the production of "La Nave" by the Chicago Opera Association.

Paris Student's Expenses Higher

PARIS, Aug. 28.—With the increased cost of living, the far-famed Latin Quarter is no longer a rest haven for the impecunious student. An investigator for *Excelsior*, after examining of conditions, estimates the monthly expenses of the average student in that part of Paris at 740 francs which at the present rate of exchange is between forty and fifty dollars.

Frederick Stock and Wife in Peril in Motor Boat Mishap

CHICAGO, Aug. 29.—Frederick Stock, conductor of the Chicago Symphony, who has been spending the summer in Michigan, had a thrilling experience when a gasoline launch in which he and Mrs. Stock were going to Grand Island with some friends, was disabled by an acci-

dent that nearly caused it to founder. Water was streaming through a large hole below the water line when another launch came to the rescue and took the passengers on board. The mishap was due to the breaking of the rudder, which caught in the propeller and crushed the side of the little craft.

COURT REINSTATES UNION EXECUTIVES

Status of Suspended Officials in Doubt — New Local Chartered

The legal battle between opposed factions of New York Local 310, Musical Mutual Protective Union, resulted last week in the restoration to office of the eight officials suspended upon action of the members of the local. A temporary injunction was granted the suspended executives on Aug. 24 by the Supreme Court of New York, the effect of which was to temporarily hold the by-law under which the suspension was effected null and void. The plaintiffs maintain that the by-law is illegal, as the suspension is effective before a hearing is held. The application for a permanent injunction has been referred to Justice McAvoy of the Supreme Court. A hearing on Aug. 26 resulted in a reservation of decision until more evidence has been submitted by both sides.

An application for the formation of a new local, said to have been signed by more than 1000 of the 9000 members, has resulted in the granting of a charter by the American Federation of Musicians. The organization will be incorporated as the "Associated Musicians of Greater New York," and will be designated as Local No. 802 of the Federation. There will be a governing board elected by the members, and a committee of nine will be appointed by the Federation to supervise the administration. Committees have been appointed, say officials of the Federation, to formulate the by-laws of the organization, and also to treat with the symphony managers and theatrical organizations.

The relations which will be established between the two locals are still undetermined. Preparations to restore orchestras to the motion picture theaters are unofficially reported to be in progress. Any compromise with the managers' propositions is still opposed by Local 310, however, and the concerts for the benefit of the unemployed musicians, given nightly at the Lexington Theater are being continued.

Cyrena Van Gordon Injured in Motor Accident

By Telegraph to Musical America

CHICAGO, Aug. 30.—Cyrena Van Gordon, contralto of the Chicago Opera Association, suffered a sprained ankle and was badly bruised when an automobile in which she was driving with her husband, Dr. S. B. Munns, crashed into a street car yesterday. Dr. Munns sustained a fractured skull and other injuries. K. E. D.

Dr. J. Fred Wolle Resigns as Organist of Bethlehem Church

BETHLEHEM, PA., Aug. 29.—Dr. J. Fred Wolle, conductor of the Bach Choir, who has been organist at Trinity Episcopal Church of Bethlehem for some years, has resigned the church position because of his choir duties and concert engagements. Fred A. Koehler, for some time organist at Salem Lutheran Church here, will succeed him at Trinity Church. R. E. S.

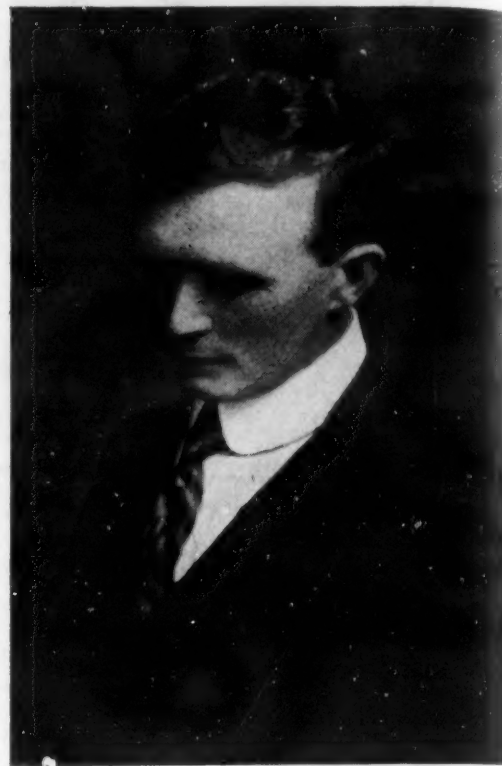
Bowdoin College to Have Carillon

BOSTON, MASS., Aug. 29.—By the will of William M. Payson which was filed on Aug. 23, Bowdoin College will receive a valuable collection of old books and coins. A legacy of \$6,000 is left for the purchase of a set of chimes for the College Chapel.

Marie Sundelius returned to Ravinia to complete the season with the Eckstein forces, after her successful appearance at the Asheville Festival. She will open her concert season at Wellsville, N. Y., on Sept. 25, and will rejoin the Metropolitan Opera early in November.

1921 Berkshire Contest Won by H. Waldo Warner

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H. Waldo Warner, Winner of the Berkshire Prize of \$1,000 for Trio for Piano and Strings

an extra program devoted almost entirely to modern music. The work proved to be of the school of Frank Bridge and Goossens, and was regarded as one of the best examples of present-day English chamber music America has heard. Another work, known as the Phantasy Quartet, Op. 15, No. 1, has been played by the Londoners in their concerts at home. The Folk-song Quartet won the prize offered in the W. Cobbett Competition in England in 1917.

Invites Composer to Attend

MRS. COOLIDGE has cabled the winner inviting him to attend the September Festival and to be the guest of honor at the time of the first performance of the prize-winning work.

Among the festival guests will be five other composers whose works will be performed. They are: David Stanley Smith, whose string quartet will be played by the Letz Quartet on the first program, Sept. 29; Percy Grainger, Selim Palmgren, the Finnish composer, now in this country; Leo Sowerby of Chicago and Henry Eichheim of Boston.

The latter four will take part in the performance of their own compositions on a composer's program, to be given at the morning concert of Oct. 1.

The chamber music organizations engaged to take part in the festival are the Letz Quartet, afternoon concert, Sept. 29; the Barrère Ensemble of Wind Instruments, morning, Sept. 30; the Elshuco Trio, afternoon, Sept. 30, and the Detroit Symphony String Quartet, afternoon concert, Oct. 1. Ossip Gabrilowitsch will play in the Piano Quartet "The Trout," by Schubert, with members of the Detroit Quartet.

England to Admit Chaliapine to Sing for Russian Relief

Feodor Chaliapine, Russian bass, will be admitted to England to sing for the relief of the starving population of Russia, according to a copyright dispatch in the New York Times. The Home Office officially made the announcement after reports had been circulated that the singer would be barred owing to his sympathy with the Soviet government.

Assurance is given that Chaliapine is not a Bolshevik, and that his visit will have no political significance. He has been active in relief work for the Russian sufferers, and has made many appeals for aid.

The Russian Trade Delegation in London has stated that his visit to England will not be accompanied by communist propaganda.

ITALO MONTEMEZZI WEDS

Katherine Leith of New York is Bride of Composer—Ceremony in Paris

The marriage of Italo Montemezzi, composer, and Miss Katherine Leith of New York took place in Paris on Aug. 24. The matron of honor at the ceremony was the bride's sister, Mrs. Richard G. Conried of New York, whose husband is a son of the late Heinrich Conried. The wedding was a private one, attended only by a few friends, and a reception was given at the Ritz Hotel. The couple will visit America in the spring, it is said.

Mme. Montemezzi is a daughter of Mrs. William Leith of New York and Deal, N. J. Her father, a New York merchant and at one time Mayor of Deal, died two years ago. She is a skilled

Movement to Establish Symphony Orchestra in Buffalo

BUFFALO, N. Y., Aug. 29.—A movement to establish a symphony orchestra in Buffalo has been instituted by Rev. M. J. Ahern of Canisius College. Two open-air concerts were recently given on the college grounds by singers of the Metropolitan Opera Company and an orchestra composed of Buffalo musicians conducted by M. Rauchstadt. The popular reception accorded the players led Rev. Ahern to seek to make it a permanent enterprise.

GOOSSENS: PROPHET OF YOUNG ENGLAND

A Composer Who Is Making History—Fascinating Personality Expressed in Works of Musical Worth—Leading the British Writer Along New Paths and Across Strange Fields

In the following article, the British critic, D. C. Parker, affords intimate glimpses of Eugene Goossens, the noted English composer, both as a man and a musician. Mr. Parker sees in Goossens a leader of young England toward emancipation from the shackles of past decades, an emancipation in which several of the younger composers such as Cyril Scott, Arnold Bax, Percy Grainger and Frank Bridge are playing an important part—Ed. MUSICAL AMERICA.

By D. C. PARKER

GLASGOW, Aug. 20.

IF THERE is a man who is making history in English music just now, it is surely Eugene Goossens. Goossens is not a Micawber who waits for things to turn up. He gets them to turn up, and very interesting they usually are. To-day he takes rank as an orchestral and operatic conductor of quite exceptional ability. In these hectic and enthusiastic times, when every second person is a sensation, and superlatives are slung about like old boots, one feels the difficulty of appraising Goossens' conducting in words. But experience proves the test and makes the converts. After you have sat through a concert directed by this gifted musician you have definitely made up your mind that he is one of the elect.

It is not only in the art of conducting that Goossens shines. His mental capacity and fascinating musical personality can be traced in series of compositions that no student of modern music can afford to ignore. These same compositions possess an historical value, being documentary evidence that things are not as they were; for they prove that the old jog-trot manner, so conspicuous in many of the Victorians, is as dead as Queen Anne. In addition, they show that the composer is not anxious to gain the ear of what is called the great public. Surrender to a cliché, and you will have the satisfaction of being whistled. I do not think many people are likely to whistle the Goossens music. For Goossens is extremely fastidious. He recognizes that a great number of things have been done a great number of times. He does not see the necessity of adding to the superfluous baggage of the world. As a result, he writes with infinite care, and one feels that he asks himself seriously if his work contains that which justifies its admission to publicity.

Emancipated Music

A vast deal has been said of his technical equipment. No wonder. He uses a sharp pen, and achieves many difficult things with apparent ease. But always—and this remains the striking characteristic of his music, for me, at least—one is sure that he earnestly desires to say the new and strange thing that lies near to his heart. New and strange; yes, but for the auditor, not for the creator. One must not forget that Goossens did not have to cut himself free from anything like so much academic lumber as many another man had. For all practical purposes, it seems to me, he began with a rare knowledge of con-



Eugene Goossens, Celebrated English Musician, and a Leader of the Modern British School

temporary movements. This knowledge he has put to good use. His music is emancipated, if regarded from the standpoint of most of the English music of the last fifty years. There is nothing of the cave-man about Goossens. If you wish tunes like "I Love a Lassie," and "Roaming in the Gloaming," try the other side of the street. From the start, Goossens was "a streak of dawn" that promised much. He did not, I fancy, sit very long entranced over "The Maiden's Prayer." For him the influence of those pretty little pieces that tell of millwheels and waterfalls (in such delightful arpeggios, too) would be neither very sustained, nor very deep. Those anxious to make acquaintance with his music might do worse than study the following works: "Five Impressions of a Holiday," for flute, violoncello, and piano (op. 7); Concert Study for Piano; Two Sketches for String Quartet (op. 15); Deux Proses Lyriques (op. 16); "Kaleidoscope" (op. 18); Twelve Short Piano-forte Pieces; and "Four Conceits" (op. 20); also for piano.

Goossens and His Future

As Goossens is still a young man, anything like a final historical judgment of his compositions is out of the question. But, if it precludes the possibility of framing a definite verdict, the relative nearness of his date of birth invites speculation. He has shown himself so clever, and so wonderfully well equipped, one wonders how far he will go, and what turning he will take. I notice that several people who heard one of his recent pieces, "The Eternal Rhythm," (an orchestral composition that occupies just over quarter of an hour in performance) seem to detect signs of a change in his method, which may well be the first announcement of a new manner. Not being a Sherlock Holmes, I refrain from attempting to envisage the Goossens to be.

A Natural Modernist

I am not at all sure that Goossens' music will entirely commend itself to all the grave and reverend professors who write half a dozen letters after their names, and would have the universe live according to their text-books. Not that this will matter two straws to Goossens, any more than it has mattered two straws to any sincere and confident composer in the past. I do not see in him any tendency to gain a cheap victory. He has the right kind of self-respect.

He is more anxious to give the best that is in him, and to give it worthily, than to be carried high on the wave-crest of a short-lived notoriety.

He is, in a word, a modern man; but he is modern precisely because a modern idiom comes naturally to him, not because he would be modern at all costs. In the vocabulary of to-day he expresses himself easily and fluently. If he presents some difficulty to you, you may take it that nothing was further from his purpose than to throw a bundle of notes in the face of his public. Seize the implication, and you have got the right angle from which to view this music. That is to say, Goossens naturally moves quickly. He does not employ a leisurely manner, which for its effectiveness depends upon a gradual unfolding. As in his conducting, so in his compositions, one swiftly realizes that one has to deal with a man who often illuminates with a flash; and the explanation of much that appears curious at first lies in his instinctive avoidance of the obvious.

The orchestral scherzo, entitled "Tam o'Shanter," (one of "Two Pieces" for orchestra, the other being "By the Tarn,") deserves more attention than has hitherto been paid to it, as in it Goossens's aptitudes are brilliantly displayed. Beginning with the hero's famous ride, the music gives us the cries of his pursuers, and there are song snatches of a Scottish complexion which are adroitly interpolated. The whole is a wonderfully imaginative page. Swift-ness of thought, the instinct to fix upon the essential, and an uncanny power to realize the idea run through every bar.

A Personal View

And this man, with his conspicuous gifts and many accomplishments, assumes no airs, strikes no Napoleonic attitudes. The "L'Etat, c'est moi" nonsense is absent. When he speaks, it is quietly and modestly, never calling attention to himself in the blatant, modern manner. There is a type of up-to-date person who lays siege upon you. The personal pronoun never leaves his lips. He is the hub of a small universe, quite unimportant, save to himself. What art there is lies in the shadows of the background, very discreetly. The personality flaunts itself, making the stir and turmoil which are so valuable, and so cheap, as an advertisement. With such Goossens has no point of contact. He would be the last man in the world to go about shouting "I am here," or to send a brass band to an-

Artist of Wide Imagination—

A Modern Who Finds the Idiom of Today a Natural Medium for His Gift—Sincere as Man and Composer, Eschews Notoriety and Blatant Methods

nounce his coming. You may get him to talk about the art he loves, to the accompaniment of innumerable cigarettes, but it is the art as an art he speaks of. And the manner of his utterance proclaims the man—no high, ponderous, academic judgments, no cutting off of heads indiscriminately. I have conversed with him many times, and have always gained the impression that he was a fine artist, a man of refinement, and of wide imagination; conscious of the merits of others, and willing to acknowledge these merits.

But one invariably returns to the fact that this man, who, as composer and conductor, has set his foot so firmly in the sands of English music, wears no affectations. Residence on the heights has not made him dizzy; far from it. About him there dwells an atmosphere of repose. Amid the rush and bustle, and all the whirling eddies of the modern world, here is one who preserves the essential part of himself, his artistic soul, and cultivates it as we cultivate a garden. You know quite well that the delicate and efficient machine of his musical organism is under control, and that he knows his own mind. Perhaps something of the secret of his success lies in this. He is, as I have said, a notable personality by reason of his accomplishment. He is, also an interesting subject for the music-lover. For, however much a man of his years may have achieved, given favorable conditions he ought to march a long way in the future. Those who know what Goossens stands for will feel disposed to follow his Odyssey closely. At present, it may be said that he counts as one of the shining lights of that Young England, which is striking out along new lines, and exhibiting a great amount of vitality. He will be a wise student of contemporary music who keeps an open eye upon Goossens and his work.

Kreidler Sings at University of Chicago

CHICAGO, Aug. 27.—Louis Kreidler, baritone, gave a recital at the University of Chicago with Isaac Van Grove at the piano. The occasion was one of a series of summer concerts given by the University. Mr. Kreidler sang in excellent style, and gave a fine program, including numbers by Elgar, Sibella, Gretchaninoff, Panizza, La Forge and Damrosch, and as a final number sang the Toreador Song.

Schumann Heink to Sing at Ocean Grove

Mme. Schumann Heink, who recently returned from an extensive tour of the Orient, upon which she met with tremendous success, will make her reappearance in America at the Auditorium, Ocean Grove, N. J., on the evening of Labor Day, Sept. 5. She will have as assisting artist Frank La Forge.

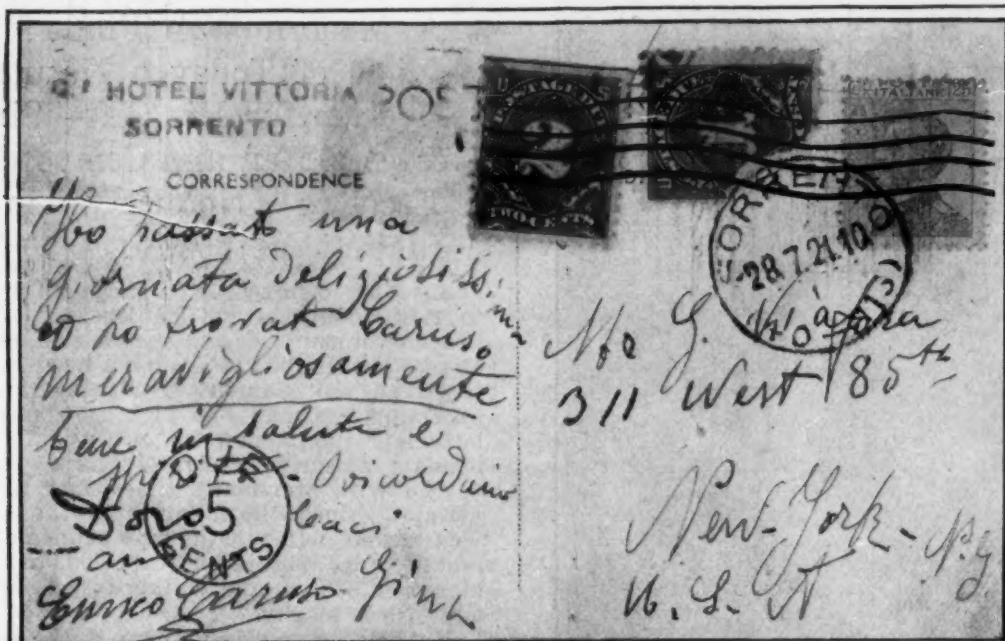
George Roberts Heard in Oswego

OSWEGO, N. Y., Aug. 27.—St. Mary's Convent was the scene of a successful recital by George Roberts, pianist, on Aug. 22. Opening with a Bach Bourrée, Mr. Roberts's program included numbers by MacDowell, Beethoven, Gluck, Brahms, Mozart, Liszt's "Liebestraume," Rubinstein's Staccato Etude, and Percy Grainger's "Country Gardens."

David Bispham Ill

David Bispham, the prominent baritone and teacher, is ill at his apartment in New York and while his condition is serious, it is not considered critical. Mr. Bispham returned from Chicago, after holding master classes at the American Conservatory, on Aug. 1, and was preparing to go away for a holiday when he was taken ill on Aug. 22. Mr. Bispham was resting quietly on Tuesday morning and it was hoped that in a fortnight he will have recovered sufficiently to allow X-ray photographs to be taken. His physicians said that there was every probability that he would be able to resume his teaching about Oct. 1.

One of Caruso's Last Post-Cards Brings His Autograph to Friend



One of the Last Portrait Cards of Caruso, Mrs. Caruso and Gloria, Sent to Gianni Viafora of the Staff of "Musical America" by His Wife, Mme. Gina Viafora, New York Vocal Teacher. Above: The Message, and Autographs of the Tenor and His Wife. At Right: The Portrait Side Showing the Carusos at Sorrento

A POSTCARD bearing one of the last autographs of Caruso was received last week by Gianni Viafora from his wife, Mme. Gina Ciaparelli-Viafora, who was the guest of the Carusos at their villa at Sorrento. The card reads: "Have passed a most delightful day and found Caruso in *marvelously* good health and spirits. We all send kisses. Gina." The postcard also bears the signatures of Caruso and "Doro"—Mrs. Caruso.

Mme. Viafora was one of the last of the tenor's friends on this side of the Atlantic to visit him before his death as is shown by the date on the postcard, "July 28," just five days before the singer's decease. She was much impressed with the improvement in his health since she saw him the day before he sailed in May. She took a long walk on the beach with him, accompanied by Mrs. Caruso and Gloria, and commented upon the fact of how people of all classes bowed to the tenor as to royalty.

Mrs. Caruso Thanks Musicians' Club

J. Fletcher Shera, vice-president of the Musicians' Club of New York, has received a cable message from Mrs. Caruso expressing her gratitude for



their condolence in her bereavement. The cable read:

"Severely shocked by great loss. My broken heart finds its shelter in your sincere condolence. Dorothy Caruso."

The message sent by the club read: "All music is hushed at the passing of its greatest exponent. His treasured supremacy and art will be our prized possession forever. He made mankind his debtor. His translation makes perfect the Angels' Song of Peace. Please accept our sincerest sympathy."

CASELLA TO CONDUCT PHILADELPHIA FORCES

Vincent d'Indy Also to Be Guest—Stokowski to Play New Works

PHILADELPHIA, Aug. 29.—Many novel attractions are scheduled for the twenty-second season of the Philadelphia Orchestra, the opening concerts of which are announced for Oct. 7 and 8. Alfred Casella, the Italian composer, conductor and pianist, will make his American debut at one of the concerts, playing a concerto and also conducting the orchestra in some of his own compositions, which Mr. Stokowski has introduced to the American musical public.

Vincent d'Indy will be a guest conductor of the orchestra both here and on tour, including appearances in New York. There is a possibility that other guest conductors, in addition to Casella and d'Indy will be engaged.

Mr. Stokowski will return to this country about the middle of September and will bring many new works of interest. Sibelius's Fifth Symphony will be given for the first time in America and Mahler's First Symphony will have its initial presentation in Philadelphia. Among the novelties are Brahm's "Variations on a Theme of Beethoven," John Ireland's "Forgotten Rite," Alfano's Symphony, Ralph Vaughan Williams' "London" Symphony, and revivals of works by some of the classicists.

The houses have been sold out for the

New York engagement, where ten concerts will be given instead of eight as heretofore. Capacity audiences are also announced for the Baltimore, Washington and Harrisburg series. The orchestra has been engaged for the fourth consecutive time for the annual festival of the Mendelssohn Choir of Toronto, which will be a special occasion in that it represents the twenty-fifth anniversary of the founding of the Society.

The usual twenty-five pairs of concerts will be given in Philadelphia under Mr. Stokowski and the guest conductors. The coming season will mark the tenth anniversary of Mr. Stokowski's coming to Philadelphia. There will be a series of supplementary concerts outside the regular subscription course and a series of young people's concerts, with explanatory talks by authorities.

The Philadelphia Operatic Society has started rehearsals for its most ambitious undertaking, the presentation of "Tannhäuser" in English. This is believed to be the first time the work has been done by non-professionals. Wassili Leps, who is conducting the rehearsals, is much pleased with the quality of the chorus. Mr. Leps will conduct the performance in the fall. W. R. M.

San Francisco Prepares to Welcome Scotti and Farrar

SAN FRANCISCO, CAL., Aug. 27.—Antonio Scotti and Geraldine Farrar, who are to open a two-weeks' season of grand

opera in San Francisco on Sept. 19, will be the guests of honor at a luncheon to be tendered by the Down-Town Association on Wednesday, Sept. 21. Miss Farrar will be the guest of honor at a tea which is being arranged by the San Francisco Center, a society of 3000 women organized for civic work eleven years ago.

Mrs. Parker Maddux is president of the Center and is making elaborate plans for the reception, which is to be held at the St. Francis Hotel. On the day following the opening of the season, there will be a reception to the principals of the company by the committee of one hundred representative men and women selected by the local manager, Frank W. Healy. Mrs. Daniel C. Jackling is chairman of the women's committee and Richard M. Tobin, member of the Bohemian Club and one of the leading patrons of music in San Francisco, chairman of the men's committee.

M. H. H.

CINCINNATI CONSERVATORY PURCHASES NEW BUILDING

Dormitory Acquired for Resident Students—Members of Faculty on Vacation

CINCINNATI, OHIO, Aug. 27.—The Conservatory of Music has purchased a building opposite its present quarters to provide accommodations for the increased number of resident students. The structure is being remodeled as a studio and dormitory building, and will be occupied by forty students. It will be ready for use when the Conservatory opens its season on Sept. 6, according to Bertha Baur, directress.

André de Ribapierre will return to the Conservatory after a summer at his home in Switzerland, where he was married on July 16. Mr. Ribapierre is an exponent of Eugene Ysaie's method and he and Jean ten Have will conduct the violin classes. Mme. Margaret Liszniewska, who conducted the master class in piano during the summer, is now in London visiting her two children. She will return to resume her work on Oct. 1.

Marcian Thalberg after spending a short time in Paris visiting friends, has been visiting his brother in Switzerland, and then motored to Carlsbad. He will return to the Conservatory on Sept. 15. Dan Beddoe who has been in Winona, Ind., making records and filling concert engagements is spending the final days of his vacation in Asheville, N. C.

Mr. and Mrs. Edgar Stillman Kelley, after a visit to Plymouth where Mr. Kelley heard the music he composed for the celebration of the tercentenary of the landing of the Pilgrims, given by the orchestras under the baton of Chalmers Clifton, is enjoying a cruise on the Atlantic Coast on the private yacht of friends. They have also had a delightful visit in Newport, R. I.

Irene Pavloska Heard in Concert on Board U. S. S. California

SAN FRANCISCO, Aug. 27.—Irene Pavloska, mezzo-soprano, delighted an audience on board the U. S. S. California, at the first entertainment given on the battleship on Aug. 20. Numerous encores were demanded after her singing of the "Habanera" from "Carmen." Mme. Pavloska appeared in comic opera in Los Angeles last season, and will be heard again as a member of the Chicago Opera in the fall.

Music Transmitted by Wireless 1000 Miles from San Francisco

VANCOUVER, B. C., Aug. 29.—Music has been transmitted from a wireless station in San Francisco operated by H. O. de Montanya, to Duncan, B. C. The station at Duncan reported recently that it had been enjoying music over the radiophone for about a week. The transmission is considered remarkable as the distance is 1000 miles and for the most part over mountains.

Roda Marzio to Sing in Mexico City

Roda Marzio, soprano, who was heard in several operatic performances in the East last season, has been engaged for appearances in Mexico City. She will be heard there as *Marguerite* and *Santuzza* and in "Suor Angelica" and "Gianni Schicchi."

The Schellings Entertain the de Coppets

BAR HARBOR, ME., Aug. 20.—Ernest Schelling, the pianist, and Mrs. Schelling have as their guests at their summer home here Mr. and Mrs. André de Coppet. Mr. de Coppet is the present patron of the Flonzaley Quartet.

Raisa and Rimini Acclaimed in Opera in Rio de Janeiro



Rosa Raisa at Her Hotel in Rio de Janeiro

RIO DE JANEIRO, Aug. 1.—Brilliant successes have been made by Rosa Raisa and Giacomo Rimini in their appearances at the Teatro Municipal. Mme. Raisa's voice and art have been praised as improved since 1917, when she last appeared here. She has been heard in "Aida" and "Norma." Mr. Rimini's most signal triumph was in "L'Oracolo," presented for the first time locally. The arrival of these two singers was of the utmost benefit to the operatic season. Beniamino Gigli, tenor of the Metropolitan Opera Company, had been prevented from appearing for some weeks by illness. Among other Metropolitan singers who have been heard is Flora Perini, who supported Mme. Raisa's *Aida* with a noble *Amneris*.

Mme. Raisa and Mr. Rimini plan to return to New York in October. Lazar S. Samoiloff, the New York teacher of singing, has been with them here.

SIOUX BAN TRIBAL DANCES

Braves in Pow-wow Decide Ceremonials are Prejudicial to Morality

OKREEK, S. D., Aug. 22.—At the convocation of Sioux Indians in session here under the auspices of the Episcopal Church, the aborigines went on record as opposed to the resumption of their tribal dances. Following a pow-wow held on Aug. 20, a memorial was sent to Bishop Burleson which stated that the braves had come to the conclusion that the revival of the dances and other customs was prejudicial to the morality of the Indians and, if permitted at all, should be restricted to those of sixty years and older. The resolution was the work of the Indians themselves, the Church having taken no direct stand in the matter.

Until the outbreak of the late war, the various tribal dances had become practically obsolete, but were revived temporarily as a part of the activities the Indians took in raising funds for war purposes. At the pow-wow Bishop Remington and the Rev. Neville Joyner took part merely as listeners, but at the suggestion of the former, the question was referred to a committee consisting of three braves, Jim Right, Tom Longbow and Dominick Longbow.

Alice Frisca to Make New York Début

Alice Frisca, the American pianist, who has been playing extensively in England, will give a New York recital at Aeolian Hall on Oct. 6. This will be Miss Frisca's New York début.

CHARLES CITY, IOWA, Aug. 19.—Doris Miller, who has been a student of public school music at the State Teachers' College, has been appointed supervisor of music in the public schools at Nashua, Iowa.

Artists Seek the Holiday Mood in Many Places



Photo No. 2 by Underwood & Underwood

Music's Folk Frolic on Mountain and Shore as Summer Draws Near to Fall

NOW is the time of the year when music's pennons flutter in the most obscure places. More surely than the staid tours of winter, has the summer exodus carried techniques and artist-souls to the remote hamlet, the sandy coast and the silent wood. The sound of strings now mingles with the creak of the churn, and roulades surprise the wood creatures. Visitors to many places have been caught momentarily and assembled on this page.

Blanche and Alexander Bloch, pianist and violinist, shown in No. 1, have been rusticated near Greensboro, Vt. In the picture Mrs. Bloch appears pensive, but

it was in reality chagrin, she testifies, at the very small catch of fish that day. Sonata recitals will soon recall these artists.

Lucrezia Bori, operatic soprano, waves a salute (No. 2) from her steamer chair aboard the Lafayette on which she departed for Europe for a vacation. "A noted *Mimi* all at sea" is the way the headlines would have it. The singer the Metropolitan regained last season will spend the remainder of the summer in Spain.

Louis Gruenberg, composer (left), and Albert Stoessel, conductor of the New York Symphony at Chautauqua, appear in No. 3. Mr. Gruenberg's symphonic poem, "The Hill of Dreams," recently had a special rehearsal by the orchestra

at that place. Chautauqua Lake forms the background.

Estelle Gray-Lhevinne, violinist; her husband, Mischa Lhevinne, pianist, and their little son recently visited Southern California on a 1700-mile motor trip along the Pacific coast. They are presented in No. 4, looking at the swallows high above the old adobe walls of the ruined Mission of San Juan Capistrano.

Marion London, soprano, and Louis Spielman, pianist, meet (No. 5) to discuss artistic matters. They are shown pacing the Shore Path at Bar Harbor, Me., apparently intent on some reading matter which we vaguely remember having seen before.

Penelope Davies, mezzo-soprano, appears in No. 6, with two devotees of

the racquet, on the grounds of the Agwan Hunt Club, Providence, R. I. The persons in the picture are Mr. Hardy, captain of the 1920 Davis Cup Team, Miss Davies (center), and Miss Mills, junior champion of California. The Rhode Island State championship tournament was being played at the time.

Alfred Mirovitch, pianist, is seen (No. 7) in a deep-grassed meadow, the Berkshire Hills being visible in the hazy distance. The artist has a summer home at West Canaan, Conn., where he has been at work upon new technical *tours de force*.

Thelma Given, violinist, appears (No. 8) to be looking for that new comet one

[Continued on page 6]

Artists Still on Vacation as Summer Days Near Their End

[Continued from page 5]

has heard so much about. The artist has been domiciled at Provincetown, Mass., which she describes as "a lovely locality almost entirely surrounded by painters." There she has been working at programs—especially industriously, she says, on rainy days.

Charles Wakefield Cadman, American composer, is pictured in No. 9. Mr. Cadman has been enjoying vacation ease at La Jolla, a California resort by the "sky-blue waters" of the Pacific. Perhaps several interesting works have been taking shape.

Marion Austin Dunn (left), Florence Austin, violinist, and Wilmot Goodwin, baritone, appear in No. 10. The scene might be labeled "Just Arrived," for it represents a dramatic moment when, via "trailer," the artists, plus household effects, have reached the woodland estate of Dr. Austin—who is pictured in the background—near Mille Lac.

Irene Pavloska, mezzo-soprano, appears in No. 11. The scene is Los Angeles, where this artist has been singing in summer opera. Notice particularly the stately Doric column which forms a background for the scene. Miss Pavloska will again be a member of the Chicago Opera Association in the autumn.

Louis Kreidler, baritone, is revealed (in No. 12) upon an eminence at Boulder, Col. The artist is in jovial mood at this

vacation juncture. He has since visited the interior of Pennsylvania.

Annie Friedberg, New York concert manager, and Frederick W. Vanderpool, composer, are pictured (No. 13) during a recent meeting at Asbury Park, N. J. Miss Friedberg is accustomed to spend summers at this seaside resort, and Mr. Vanderpool has a "place" there.

Hans Barth, pianist, was snapped in the pauses of a game on the courts (No. 14). The place is his country residence in Dutchess County, N. Y. The artist appears to have won by a gratifying score.

Jessie Masters, contralto, has been "taking things easily" at Warren, Ohio. She has voted hammock-lounging the most recuperative summer pastime, but in the photograph (No. 15) the artist is revealed on a boulder on a hillside. She has been working on programs for the autumn.

Ellen Ballou, Canadian pianist, has found Montreal and the Adirondacks restful. The artist, who is a pupil of Hofmann and Alberto Jonás, is shown (No. 16) on the steps of the Montreal Art Gallery.

George Fergusson, vocal instructor, is presented (at the right) in No. 17, in company with Parthenia Von Osthoff, an artist-pupil, and Sherman K. Smith, manager. The scene is in Boston, where Mr. Fergusson, who has opened a studio in New York, has been teaching this summer.

Olive Nevin, soprano, is seen (No. 18) in conference with Hiram Wynn, with the trumpet, and Joseph Lilly, pianist and accompanist. The scene is the Steel Pier, Atlantic City. Miss Nevin recently appeared twice as soloist with the Leman Orchestra at that place.

Bronislaw Huberman, violinist, is pictured (No. 19) in the garden of the Polish Minister at The Hague, Holland. The forthcoming tour of America by this artist is awaited in expectancy. His recent European recitals partook of the nature of events, it is said.

Daisy Jean, cellist, is shown (No. 20) in Antwerp with her sister, Mme. Rachel Malet Donald-Jean, soprano of the Paris

Opéra-Comique, whom she visited recently. They are standing before an old well of the Fifteenth Century renaissance style.

Josef Lhevinne, noted pianist, is disclosed (No. 21) at Antigo, Wis., where after a strenuous season of master classes in the Middle West, he has been putting into practice the precepts of the Compleat Angler.

In connection with the photograph (No. 22) of Sascha Jacobinoff, violinist, taken in California, we feel compelled to stress a solemn warning to last-moment vacationists anent botanical perils. The artist relates a harrowing experience with poison oak—from close association with which, we assume, the ivy acquired its venomous traits. Playing a concerto in bandages is a "trying experience," he sighs.

Josef Stopak, American violinist, is presented (No. 23) with his little nephew at Asbury Park. The diminutive piano may presage a musical career for the child, whose uncle, after studying with Thibaud, has appeared with success in Europe and the United States.

Earle Tuckerman, baritone, appears (No. 24) with his niece, after alighting from an aeroplane at Mineola, N. Y. The artist and Mrs. Tuckerman have been guests of Florence Maley at Stamford, N. Y.

Albert Wolff, composer of "The Blue Bird" and conductor at the Metropolitan, was photographed (No. 25) at the Palace of Fontainebleau, France. With Miss Higgins, correspondent of the Hartford *Courant*, he is standing by the Ulvsses Fountain, a notable work of art.

Hulda Lashanska, soprano (left), and Sophie Braslau, contralto, appear in No. 26, at Loon Lake, N. Y., where the latter has a summer home. Miss Lashanska has been passing some time at Lake Placid, where she has been studying with Mme. Sembrich.

Effa Ellis Perfield, musical educator, is seen (No. 27) upon a vacation jaunt. Marble halls and balustrades form the setting for the photographic view of the New York exponent of "rhythm" in musical interpretation.

Our last group (No. 28) includes Marcella Sembrich (standing at left), Frank La Forge, pianist and vocal teacher (seated left), Florence Harvey, accompanist for Mme. Sembrich (on bench), Juliet de Coppet and Ernesto Berumen, associate of Mr. La Forge in teaching.

Bohemian Castle Is Home of Emmy Destinn During Summer Period



Emmy Destinn and K. M. Capek-Chod, the Bohemian Writer, in the Grounds of the Soprano's Castle of Straz. Inset—A Glimpse of Straz Through the Trees of the Surrounding Forest

Emmy Destinn, Czecho-Slovakian singer, and for many years soprano with the Metropolitan Opera, is spending her vacation at Castle Straz, in Southern Bohemia. Portions of the castle date back to the fourteenth century, and it is located in the midst of a forest. The castle is a veritable museum of paintings, curios, and books, for Mme. Destinn finds her greatest relaxation in art and reading.

During the summer Mme. Destinn had as her guest K. M. Capek-Chod, the Czecho-Slovakian author. She states that the drought that has been general in Europe this summer has severely affected Bohemia.

Mme. Destinn is to make a concert tour of America next season under the direction of the New York Musical Bureau. She will visit Paris before sailing for this country.

GOLDMAN SERIES NEARS END

Eleventh Week of Concerts on Columbia Green Well Attended

The last week but one of the summer concerts being given by the Goldman Concert Band on Columbia University's green were attended by great numbers of auditors. Wagner, "popular," American, Tchaikovsky and "request" programs made up the week's roster. Soloists included Frieda Klink, contralto; Helen Stover, soprano, and Ernest S. Williams, cornetist.

Wagner was exclusively represented on the program of Aug. 22. The "popular" numbers of the following evening included Mr. Williams's solo, "The Volunteer," by Rogers. Most interesting was the American program, with works by Nevin, Hadley, Sousa, Skilton, Manazucca and the conductor, Edwin Franko Goldman. Carl Busch's prize composition, "Chant from the Great Plains," was played, and Edgar Stillman Kelley's "Lady Picking Mulberries." Frieda Klink sang "O Don Fatale" from Verdi's "Don Carlos." Wagner-Tchaikovsky ruled on Thursday, when Mr. Williams played "None but the Lonely Heart" of the latter composer. Helen Stover sang on Friday, and the "requests" included some of Moszkowski's Spanish Dances.

Twenty-four Members of Scotti Opera Company Land in Boston

BOSTON, Aug. 29.—Four principals and twenty choristers of the Scotti Opera Company were among the passengers on the Cretic, which arrived from Naples on Aug. 25. They included Jose Palet, tenor, Mme. Palet, soprano, and Angelo Bada, tenor. Ludovico Olivero, tenor of the Chicago Opera Association, was also on board. W. J. P.

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BEGINNING

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OCEAN GROVE HEARS McCORMACK RECITAL

Capacity Audience Greeted Tenor in First Appearance of Season

OCEAN GROVE, N. J., Aug. 29.—Nearly 8000 persons filled the Ocean Grove Auditorium to capacity, and more than 2000 were turned away for lack of accommodations when John McCormack appeared here in his first recital of the season on Thursday evening, Aug. 25.

To the great audience that thrilled to his tones, the voice of the famous tenor seemed to bring its accustomed gratifying message of beauty. In the opening numbers, "Plaisir d'amour," by Martini, and Handel's "Largo," Mr. McCormack sang in the broad style of the Italian opera, which is in notable contrast to the light, familiar lyric voice employed in his Irish songs. While it cannot be said that he gave suggestion of reserve in his forte passages at any time, there was a vocal appeal that brought invariable response.

The other numbers on the program were Rachmaninoff's "When Night Descends," Merikanto's "A Fairy Story by the Fire," Chadwick's "Before the Dawn"; "The Bard of Armagh" and "The Light of the Moon," arranged by Hughes; "A Pagan Love Song," arranged by Harty; "Kathleen Mavourneen," "The Bitterness of Love," by Dunn; "When the Dew Is Falling," by Edwin Schneider, the tenor's accompanist, and "The Lost Chord," with the organ. Among the encores were "Thank God for a Garden," "I Will Love Her Till I Die," "Sweet Kitty Malone," "Mother Machree," "The Last Rose of Summer," "Pal O' Mine," and "Little Mother of Mine."

It is the John McCormack of the ballad and not the John McCormack of the aria who evidently delights American listeners, and the charm which he infuses into the simple songs is justification for this verdict. Perhaps in a more

studied manner than formerly, and often with less warmth, these oft-heard tunes were sung, though allowance must be made for unsympathetic conditions at the opening of the program. The voice, fuller and more mature, holds many a thrill.

Donald McBeath, the violinist, again proved an excellent assisting artist. To Svendsen's "Romance" and Wieniawski's Scherzo-Tarantelle he added several engaging encores, excelling in delicacy rather than dash.

It has been stated that the auditorium at Ocean Grove seats about 10,000 people. The actual seating capacity is given at 6931. In addition to this, it is possible to seat 426 in the choir loft and also 59 within the chancel rail. All of these seats were sold for the McCormack concert and also 500 general admissions, being the total limit of standing room capacity. Therefore 7916 people were able to hear McCormack.

G. C. T.

KINGSTON SYMPHONY GROWS

Membership Is Increased After Successful Financial Season

KINGSTON, N. Y., Aug. 29.—The Kingston Symphony will begin the season with a clean financial slate, having enjoyed the extraordinary record last year of not rolling up a deficit. The guarantors plan to show their gratitude to local music lovers by increasing the scope of the orchestra's activities. The membership has been increased, and an oratorio may be presented with local singers. A presentation of the "Midsummer Night's Dream" with Mendelssohn's incidental music is also in contemplation.

Rehearsals will soon be begun for the opening concert, at which Beethoven's First Symphony will be the chief number. Subscriptions have already been received for the coming season.

The Maverick concerts and outdoor musical performances at Woodstock have been attracting large audiences to that resort during the summer. H. H.



Dear MUSICAL AMERICA:

An announcement tells us that Richard Strauss, noted German composer, is to be with us next November and conduct an orchestra in a series of concerts.

To some Herr Strauss is known because, without any sense of melody or any particular inspiration, he has managed to collect more money for his work than nearly all of his composer predecessors put together. He has, of course, many admirers, particularly among those who conceive that there can be no music except German music. He has also many who do not believe in him or in his music which they consider is principally distinguished by its brazen cacophony. However much opinions may differ as to his merits as a composer, all are agreed that he has shown himself to be a consummate business man.

By the lion hunters when he comes he will be received with enthusiasm and smothered with compliments.

It may not be amiss for us to know what he thinks of us before he arrives and this we are enabled to do through the enterprise of Henrietta Straus, no relative, as she has only one "s" to her name and he has two.

Miss Straus, representing *The Nation*, a radical weekly published in this city, sent a request to Herr Strauss for an interview. This interview was published in the issue of *The Nation* of Aug. 3. It is illuminating.

The interview, took place in Vienna at the State Opera House, formerly the Royal, where Strauss is now director and conductor. The lady was greeted unsmilingly both by the Herr director and his wife. Before she had an opportunity to say a word, Strauss gruffly declared: "I will not give an interview."

When she pleaded that he might tell something about his new work, it was his wife who replied that "it is a light, three-act opera in small form for small orchestra, like the Mozart."

"But serious," interrupted the composer.

"Who has written the text?"

"I have," complacently interposed Herr Strauss.

"And the title?"

"Intermezzo," was the reply.

When Mme. Strauss said that it was likely that they would be in America this winter. "I don't know," growled Strauss. "They won't pay me enough."

"We would like to live in New York City," said Mme. Strauss, "but you know it is very expensive."

When the interviewer suggested that Herr Strauss would have a good opportunity as there had really been no great successor to Toscanini, he replied, "You have Bodanzky, and he is very good—for America." This was said "insolently" as the interviewer reports, and then he added, "America has no understanding of Europe," to which Miss Straus retorted, "Perhaps Europe has no understanding of America."

Herr Strauss, ignoring the lady's remark, said: "Salzburg needs a Festspielhaus, but that would cost a million dollars. America ought to give it."

As the lady says in the interview, she was too astonished to speak, for she had just passed a man who had fainted from hunger in front of one of those cruelly glittering shops that line the Karntnerstrasse, and the mute sympathy and

white, bloodless faces of the gravely staring crowd were still haunting her. It seemed to her that Austria had more immediate need for our millions than festival houses. However, after a pause she said slowly: "If you will tell me just why America should give Salzburg a million dollars for a Festspielhaus, I will write it."

"Because," he answered roughly, "America has no culture. Culture will always come from Europe. America needs Europe. Europe does not need America—only her dollars."

When Frau Strauss tactfully interposed, and said that she had given between thirty and forty concerts in America and would like her husband to be at the Metropolitan for a winter, "No," growled the great Richard, "I will not go through what Mahler and Mottl had to endure."

When Frau Strauss said that they might stay in America three or four months, Herr Strauss angrily retorted, "No, only one month. I will not give a year of my life to America."

"But there is no money here in Vienna," pleaded Frau Strauss.

"One needs no money here in Vienna," sternly replied the great man, and with that he indicated that the interview was over.

The lady who wrote this interesting report concludes it with these words: "Being an American, I am still wondering which we in America need the more—such a luxury as Richard Strauss, or that inner grace, our self-respect."

A man once wrote a clever book entitled, "Insanity and Genius." This interview with Richard Strauss would tend to show that his claim to being a genius must rest not so much on his music as to his being, to use the vernacular, "nutty." My own judgment in the matter is that we should not take him seriously. If he comes and shows that he is really one of the great ones, let us give him his reward and be grateful that when he has earned it he will not stay and live with us. He would be a worse infliction than the income tax.

Caruso's death has brought out the fact that he had his own vision of the hereafter and that he was not afraid. Speaking at the Friars' Club five years ago, he said: "I promise you when I go to Heaven I shall sing forever."

Just about the time that this reminiscence appeared, Jean Drew Freeman sent me the following lines from Le Mars, Iowa:

The earth's great heart stood still,
And the skies bent low and wept
For him, whom the world so loved.
But heaven rejoiced!

I, so far in western land,
Who longed to hear that golden voice
Now hushed to mortal man
Will still hope on.

For when I die, and dying
Pray to live again, and in
That prayer believe and trust,
I yet will hear, Caruso sing.

It was to be expected that there would be some controversy between the Italian doctors who attended Caruso during his last days and the American physicians and surgeons who attended him during his illness in New York. One distinguished Italian surgeon, as we know, has already stated that he considered the Americans had performed miracles.

However, some of the noted Neapolitan specialists who attended him just before his death, took issue with the Americans. They all agreed however that the direct cause of his death was an abscess between the liver and the diaphragm. They are unanimous in the opinion that the operations in New York during his first attack of pleurisy saved his life at the time, but some of them condemn the American doctors, particularly Dr. Moscatti, surgeon at a hospital for incurables and considered one of the most brilliant of the young doctors in Italy.

He said that he had examined Caruso when called in consultation by Professors Sorbo, Sodo and Chiarolanza. The cause of death was a subrenal abscess on the left side. It was an uncommon form and had begun to show itself in America by thoracic symptoms almost exclusively, complicated by a flow of pus into the pleura.

"Apparently," he said, "the American surgeons operated only with regard to the thoracic cavity. Pus under the diaphragm found temporary outlet through an opening made by the surgeon's knife. So the patient was ap-

parently cured. But this outlet was insufficient, and the inevitable result was that, after ups and downs, the patient developed peritonitis, followed rapidly by renal pericardic septic poisoning.

"The last hope was in a radical operation, but by that time the patient's condition, owing to renal and cardiac complications, was so grave that this extreme course was impossible. Of course, the American surgeons may be justified by the fact that even the best specialists may be led into mistakes during a first diagnosis of subrenal abscess."

Later on, the abscess grew rapidly. Although in a most serious condition, Caruso was conscious until the end. His last words were: "I want air." A moment later, he died, with his facial muscles in contortion.

Professor Argenziano, an eminent Neapolitan surgeon, defends Caruso's American doctors. Professor Picetelli, and other specialists, who first examined Caruso on his arrival in Italy, refrained from criticizing the American doctors, but said that while the actual cause of death was peritonitis, Caruso was never cured of his original complaint, namely, an abscess between the liver and diaphragm, which declared itself shortly after his attack of pleurisy last December.

As I have told you before, Caruso was in poor health for some time past, before he broke the blood vessel when singing in Brooklyn. He had long complained of severe pains in the neck. He had had several attacks of vertigo. He had been ordered on a strict diet and that, as many believe, was one of the contributory causes to his inability to resist the disease which finally killed him.

At any rate, Caruso was not a well man long before he collapsed. It is, of course, true that the first diagnosis made by his own physician that he was not suffering from pleurisy was mistaken, which was shown when he was treated for pleurisy.

It should be said in fairness to the American doctors and surgeons who attended him and later in fairness to the Italians that he had long been a sick man, which is amply testified to by the fact that when, after his marriage, he applied for more life insurance for his wife, after a careful examination by several of the insurance company's best physicians, his application was rejected. While I do not believe that the insurance companies ever permit their medical examinations to be made public, this is a case which might be made an exception. It certainly would be interesting to know what was Caruso's condition at the time his application for insurance was rejected.

Some time ago, it was announced that for various reasons, partly because of differences with the union musicians, the Minneapolis Symphony was to be disbanded, which would have thrown our good friend Oberhoffer out of his job. It was said that the financial backers of the orchestra, prominent business men in Minneapolis, had determined to refuse the demands of the musicians.

It is now announced that the differences have been adjusted and that the orchestra will continue its existence and start its next season in October. One of the points involved it seems was that Minneapolis parks be removed from the "unfair list," which is kept by the National Federation of Musicians.

This is good news for many reasons. In the first place, Mr. Oberhoffer as conductor has shown himself very capable. He certainly brought his orchestra to a fine degree of efficiency and so gave Minneapolis and its twin city, St. Paul, concerts of artistic excellence. But he did more than that. Through the support of the local business men, particularly one, the Minneapolis Orchestra was enabled to go on tour from the Northwest right down to the lower part of Illinois and thus gave concerts, year after year, to large and enthusiastic audiences in some cities where they otherwise would not have been able to hear a symphony orchestra of the first class.

In doing this, he reflected credit upon Minneapolis, advertised it to a very great extent, and put it on the musical map of the U. S.

Personally, a charming and well educated man, he interested a number of persons in the best class of music wherever he went. He was particularly successful, too, in attracting to himself the support of music loving women who greatly aided his tours. In other cities, throughout the West and Northwest, where it was proposed to establish a symphony orchestra, it was customary to quote the case of Minneapolis as a

striking example of a progressive city, which maintained a symphony, sent it out on tour and found that it paid, so it is good news that the orchestra will be continued in its usefulness and that all the differences between the musicians and the backers have been satisfactorily adjusted.

While we Americans are worrying about our taxes, especially our income taxes, we are after all better off than some of the European countries. For instance, I notice that the government of Bulgaria intends to raise revenue not only by democratizing the dress of the women but by severely taxing wedding parties with music, which is confined to a drum, a violin and bagpipes. Such weddings must pay a tax of 500 leva. A leva is about twenty cents.

Ladies who go to musical performances and wear low neck dresses are to pay a similar tax. The ladies who wear openwork stockings are to pay 400 leva, while ladies whose dresses are more than six inches from the ground are to pay a tax of 300 leva. Men and women who wear luxury gloves must pay a tax of 250 leva, while ladies who wear shoes with heels more than one inch high will have to pay a tax of 200 leva. Perfumed handkerchiefs used at concerts also are to be taxed.

What a pot of money this would bring in if these taxes were introduced into the United States!

The papers have recently been full of the reported trouble between Geraldine Farrar and her husband, the well-known actor and movie star, Lou Tellegen. Lou, it seems, has brought suit against Geraldine, which has caused her to state that he put one over on her as she was just about to start one against him. This is probably the only time anybody ever put anything over on La Geraldine.

One of the results of the embroglio, which temporarily deprived Lou Tellegen of his clothes, he having been locked out, is that the papers have been reprinting some of the bizarre statements the lady made with regard to marriage, matrimony, children. You may recall that on one occasion when it was rumored that she was about to marry Lou, she denied the implication and added that she had never met a man who could interest her for more than thirty minutes, which immediately caused the spilling of a great deal of printer's ink.

You may also recall that at that time, she stated her objections to matrimony to be based on two considerations, the one that a woman cannot be an artist, true to her profession and true to her husband at the same time. Furthermore, no woman could study a rôle if she had a squealing kid in the next room. Immediately thereafter she married Tellegen. This surprised those who thought she would marry Scotti who has always been her very devoted friend and admirer. Some said she would marry Toscanini but as Arturo said at the time "I already have a wife."

You may also recall that not so long ago, when it was reported that Tellegen had taken up his residence at the Lambs Club and that there was a division of households, she sued the editor of the paper that published the statement and also threatened suit against another paper that had denied it, on the ground that in denying it they had also published it.

Naturally, the incident will be taken up by those who insist that members of the profession are incapable of that respectable married life which is so much preached and so little practised and no doubt many will find it difficult to reconcile La Geraldine's statements, from time to time, with her actions. They do not understand her particular temperament, nor do they fully realize the influence of her origin, which on the paternal side is represented by one Sid Farrar, a noted baseball player.

To understand La Geraldine, we must imagine a girl growing up without much education, very direct, full of temperament, conscious of a great deal of talent and supremely ambitious, all of which has resulted in her having accumulated a force which we may call a certain brazen honesty and directness of speech. What she meant, she said, and very often, having a very clever and astute little press agent, a lady, by the bye, which most people do not know, those statements found their way into print and shocked people, which is precisely what they were intended to do. But they were always honest. That is to say, it was what she meant at the time.

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

She might mean it at 5 p. m. and mean the opposite five minutes later, which is an illustration of the right of the female of the species to be more inconsistent than the male.

It was because of her peculiar temperament that she made such a record success of "Zaza" which forced Gatti, much against his will, to give more performances of that incongruous work than any of his favorite operas. It is also the reason why she represented Marguerite in "Faust" as a *cocotte* with the latest Parisian headgear.

You will understand her a great deal better if you will realize that she is a child of nature, impulsive, direct, full of good feeling, very impressionable, absolutely convinced that her popularity is so great that she can do and say almost anything under the sun without consequences, legal or otherwise. And to all this, you must add that she has another quality which I greatly admire—loyalty.

Although as you know she obtained her first successes in Berlin, she was so loyal to us that when the Liberty Loans were on, she even bought a bond for her poodle.

This loyalty led her to a clash with Muratore, the great French tenor, who had seen service in the war. She was giving some guest performances with the Chicago Opera Association, in which

Muratore, you know, was the leading tenor. She had requested him to rehearse certain scenes in "Carmen" in her rooms at her hotel instead of on the stage as she was somewhat indisposed.

Muratore, with the courtesy of the artist and Frenchman, immediately consented and went to her rooms. When he was there he noticed on the piano a large portrait of the Crown Prince and an equally large one of Kaiser Bill, with affectionate inscriptions, for the friendship of these two once-great people for our charming American prima donna is well-known.

Muratore said nothing. They started to rehearse. Then Muratore in one of the great scenes became so impassioned not only in his singing but in his action that he swept the two photographs off the piano. They crashed to the floor. Apologizing profusely for his misadventure, he bowed low. La Geraldine understood.

Now there have been many who have severely criticized the lady and accused her of pro-German sympathies. I don't believe that she ever had any such sympathies but I do believe that she was grateful and loyal to those who had helped her in the early days of her career and whose friendship had given her a vogue which she otherwise might not have had, says your

Mephisto

Arrangements Progressing for Caruso Memorial Foundation

Temporary Committee Receives Replies from Prominent People Expressing Willingness to Further Plans—Expect to Announce Permanent Executive at Early Date—Mask by Italian Sculptor May Form Basis of Monument Abroad

PLANS for the Caruso Memorial Foundation are taking shape rapidly and meetings of the temporary committee are being held regularly. The committee which several weeks ago sent out 200 letters to persons of prominence, inviting them to serve on the permanent committee, reports that replies are coming in very satisfactorily and they expect shortly to be able to announce the names of those who will form the permanent committee, after which the books will be open for subscriptions.

In the New York Herald of Aug. 28, a suggestion was made in a letter from Sydney K. Lewis of Binghamton, N. Y., that a Caruso Conservatory be established in the United States where promising young singers might obtain instruction gratis. "I believe," said Mr. Lewis, "that the proposed Caruso endowment fund would lose its natural character if allowed to embrace in addition to voice culture other fields of musical art, possibly excepting operatic composition, which was very close to Mr. Caruso's musical heart."

"A worthy idea is the endowment of a Caruso vocal conservatory where those displaying sufficient talent might receive tuition and living gratis. Furthermore, to give aspirants from all sections of the United States a fair competing show let examination centers be established in San Francisco, Chicago, Atlanta and New York, in which cities a committee of opera singers and singing instructors worthy of the name would annually pass upon applicants for the Caruso conservatory."

Mr. Lewis further suggests that prominent singers and teachers might be willing to give their services gratis as teachers in such a conservatory, and to act as judges of vocal aspirants out of their personal regard for Caruso.

The Italian sculptor, Cifariello, who during Caruso's lifetime, had the tenor



Photo by Underwood & Underwood

Death Mask of Caruso by the Italian Sculptor, Cifariello

as a sitter, performed one of the last rites for him in taking his death mask. It is not definitely known as yet what use the mask, which is here pictured, will be put to, but it is said that it will be used as a basis for a monument to the singer to be erected abroad.

New Castle Honors Tenor's Memory

NEW CASTLE, PA., Aug. 27.—Memorial services in honor of Enrico Caruso were held at the Opera House in New Castle, Pa., Sunday, Aug. 21, under the auspices of the Italian Societies of New Castle. Solos were sung by Ruth Harris and Tom Williams, and a Victor record of one of Caruso's songs was played. Dr. Austin J. Rinker opened and closed the memorial service with prayer.

Service at Memphis, Tenn.

MEMPHIS, TENN., Aug. 27.—A Caruso memorial service was held in Memphis, Tenn., at Pantages Theater on Sunday, Aug. 21. Father Furbato conducted the religious service, and Gaspar Poppalardo played a violin solo. Two phonographic reproductions of the tenor's voice were played. Mrs. S. J. Latta spoke on "Caruso, the Man."

The Macchi Italian Opera Company recently produced Wagner's "Parsifal" with success in Rio de Janeiro.

England Faces Uncertain Season, Says Joseph Hislop on Return

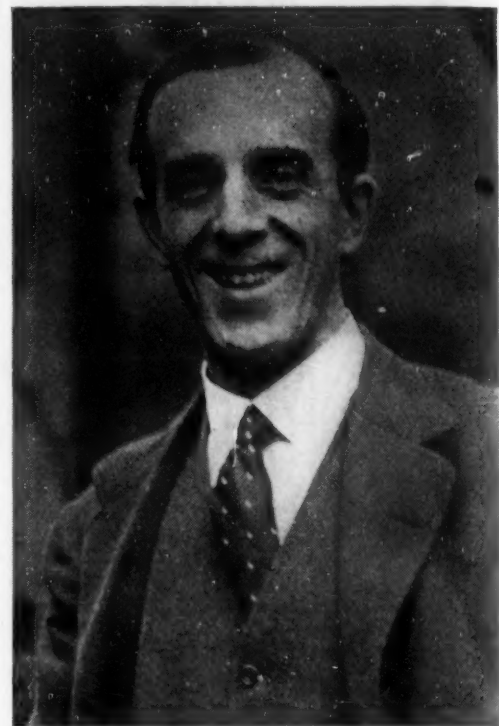
Scotch Tenor to Sing with Scotti Opera Before Commencing Concert Tour—May Reappear at Covent Garden Next Spring

MUSIC conditions in England are still uncertain, and the prospects for next season are not bright, according to Joseph Hislop, Scotch tenor who returned from a vacation at his summer home in Devonshire, England, on the Adriatic on Aug. 25. Mr. Hislop said he had been playing golf all summer, and had completely regained his health which had been impaired at the close of last season.

"The fifteenth hole is just fifteen feet from my garden gate," he said, "so you can imagine how I spent my time. I went to England exclusively for a holiday, giving up an engagement for the spring in Havana, as I felt worn out. Influenza had left me in bad shape, and on my last appearance here I was so ill that I could hardly see the conductor. Now I feel completely restored and ready for a vigorous season. I only sang once while in England; that was one Sunday afternoon at the Albert Hall in London. I was glad of the opportunity to keep in touch with the British public. Next spring I will sing for at least two months in England, probably taking an engagement at Covent Garden."

The Scotch tenor, who made a favorable impression last season with the Chicago Opera, will open in the fall with the Scotti Opera Company, going to the coast. He will appear in seven operas: "Bohème," "Madama Butterfly," "Tosca," "Rigoletto," "Cavalleria Rusticana," "Lucia" and "L'Oracolo," and possibly in "Carmen" also. His plans for the rest of the season have not been finally arranged but he will make an extended concert tour. It is also possible, he said, that he may appear next year in Havana.

Mr. Hislop is an advocate of opera in English, and he declared that the result of singing Wagner in translation in England had been approved by audiences and had brought them to realize the beauty of their own language for operatic purposes. "To my mind," he said,



© International Film Service

Joseph Hislop, Tenor, Who Has Returned to the United States to Sing in Opera and Concert

"English is just as beautiful as German for purposes of song. It seems to me that English should be the language for English-speaking people. In Berlin they sing even 'Tosca' in German, strange as that may seem, and in Paris the tendency is to sing everything in French."

"I was particularly fortunate in getting Spencer Clay to come to America with me as accompanist. Mr. Clay was for five seasons before the war, one of the coaches with the Chicago Opera, and since then has been very successful in England."

R. L.

Karleton Hackett Finds Interest in Parisian Conception of "Thaïs"

CHICAGO, Aug. 27.—Karleton Hackett, member of the vocal faculty of the American Conservatory, and music critic for the Chicago Evening Post, is spending his vacation in Italy and France. He has sent back interesting impressions of the Paris Opéra, the Comédie Française and the Opéra-Comique, where he heard "Le Roi d'Ys" and "Thaïs."

Lieurance Recognized Authority on Aboriginal Indian Melodies

(Portrait on Front Page)

NATIONAL prominence as an authority on primitive Indian music has been achieved by Thurlow Lieurance of the University School of Lincoln Nebraska, whom concert patrons and record collectors know chiefly as the composer of "By the Waters of Minnetonka," the most popular of the idealized Indian songs which have come from his pen. It is said that more records have been made of this number in America than of any other contemporary song. Choral versions of it have become almost as popular as the original vocal solo.

Mr. Lieurance obtained the thematic material for many of his songs while on expeditions to the reservations of more than thirty tribes of American Indians, many of these expeditions having been undertaken in the interest of the Smithsonian Institute, which has been instrumental in bringing to light examples of traditional Indian music, along with everything that pertained to the culture, life and customs of the aborigines of the continent.

In his home at Lincoln Mr. Lieurance has a remarkable collection of primitive flutes, and another of rare and interesting records of native songs and dances, many of which he recorded himself, some as far back as twenty years ago. Others, which he prizes very highly, were given to him, having been recorded more than a quarter of a century ago with the first practical model of the then newly invented phonograph. Many of the Indian singers who made these earliest records

are now dead, and in several instances no living member of the tribe knows, authentically, the tribal songs that thus have been preserved to posterity.

This thematic material Mr. Lieurance has utilized in various forms. He has just completed a mountain drama in which Indian melodies are employed, and is now at work on a pageant of historical character which will deal with early pioneer and Indian life in the great Southwest. In this there will be music tracing back to the red men who opposed the hardy whites of the days of the frontiersmen.

During the last year Mr. Lieurance and his talented wife, Edna Wooley-Lieurance, who interprets his songs with a sympathy that perhaps no other vocalist can give them, made a brilliant if not extended concert tour, one of the salient events of which was a program in Washington, D. C., which had patronage of an exceptional character.

Not satisfied with merely championing Indian music, with recording it for the future, and with bringing some of it home to concert audiences the country over, through the media of his own compositions founded on Indian themes, Mr. Lieurance has interested himself in the individual Indian. He has aided a number of gifted young Red Men to study music seriously and also has done what he could to place them in professional positions, where they could make use of the results of their studies.

Arrangements now are being made for an extensive tour of the Lieurances in the coming season, and between this and his work in composition, the composer of "By the Waters of Minnetonka" expects to be fully occupied.

Walter Damrosch Finds Music Lamp Burns Dimly Abroad

Brings Few Novelties for New York Symphony from Europe — Accepts French and Italian Works—Not Impressed by Teuton Scores—Vincent d'Indy's New Symphony to Be Conducted Here by Composer

ALL Europe is suffering from obliteration of ideals of beauty and the war, far from producing artistic results, has cut into creative energy by destroying conditions of tranquillity which alone enable the mind to create. This according to the observations of Walter Damrosch who returned to New York recently from a summer spent in Europe. Mr. Damrosch was in France during the war and has been there every summer since the close of hostilities, so he has had ample opportunity to observe what developments have taken place.

"I do not believe," said Mr. Damrosch, "that there will be any improvement for a long time to come. There has been no startling rise of genius anywhere that I can see, and in the matter of performance, with the orchestras specially, they simply have not the money to spend on rehearsals. All of our twelve great orchestras in the United States are heavily subsidized for one thing, rehearsals. The New York Symphony rehearses every day, the London Symphony only twice for each concert, and it gives only nine concerts during the season. Gabriel Pierné, conductor of the Lamoureux Orchestra, said to me this summer that he was so fatigued that he had to go to the country for a rest. 'How many concerts have you conducted?' I asked him. 'Twenty-four!' he replied. 'My dear sir, I said, I conducted 115 last winter, and about 100 rehearsals!' He nearly died of the shock!"

"Their orchestras only cost about half what ours do, and the players are all occupied with other things, so as far as the orchestra is concerned it is a side issue. With us, it is the other way about and if our men do anything on the outside, that is the side issue."

Brings Back Few Novelties

"The principal novelty for my orchestra for the coming season will be d'Indy's new symphony, 'Le Rive' which he will conduct himself during December. I have other things under consideration, but I am not ready at present to make any announcement. There are not many, but they are mostly French, and one is Italian. I did not find anything of the German composers that struck me particularly. It is not that I have the slightest feeling against German music, but simply that I was not impressed with the works I looked over."

"As a matter of fact, much of the recently-composed music seems to me to get nowhere at all. Art, any art, must be a crystallization of dreams of beauty which cannot be realized in this world, but which we strive to achieve in art. If you merely seek to be original, to get into the fourth dimension just for the sake of getting there, the result is not apt to be a thing of beauty. Many of the contemporary composers seem to me to be doing just this and nothing else. Stravinsky, for instance, whom I greatly admire, reached his highest expression in 'Petrouchka,' and has now gone beyond ideals. The English school is merely groveling in ugliness."

"The old landmarks are gone and so far, no new ones have been set up. But the human ear, like the donkey's back, is patient and after a while it accepts with fortitude or indifference what at



A Familiar Bow from a Foreign Platform—Walter Damrosch at the Opening of the American Conservatory at Fontainebleau. Fourth from the Right on the Stage is Charles-Marie Widor; Seventh, Robert Underwood Johnston, American Ambassador to Italy. In Center Behind Table, Camille Saint-Saëns. Inset, Left to Right: Jacques Pittois, Lecturer on Music; Francis Casadesus, Director of Conservatory; Mr. Damrosch and Monsieur Fraguard, Sous-Prefect of Fontainebleau.

first was painful. Debussy opened a door to perpetual modulation which should have made possible infinite beauties of composition. But what has happened? With such frequent dropping from key to key, the ear loses all sense of tonality. The thing becomes monotonous and too much monotony is obliteration. It is just as though when walking through a wood you have a chance to admire each tree and each shrub but if you whizz past at lightning speed, there is only a blur.

"Of course, one of the things that interested me most, was the American Conservatory at Fontainebleau which is meeting with the most tremendous success. It is astonishing what the French artists and the Government have done. What I want particularly to make plain is that the success is largely if not en-

tirely due to the energy, the singleness of purpose and the ideas of Francis Casadesus, and to him be most of the credit!"

"The idea, you know, was the result of a talk I had with Casadesus when I was in France with General Pershing establishing the Army music school at Chaumont. I asked Casadesus why the French had never done anything to attract the American music student as the Germans had done. I suggested a summer school where advanced students and teachers could have the advantage of contact with prominent French musicians, Casadesus liked the idea and talked of it to the mayor of Fontainebleau and with the prefect of the department who happened to be a friend of his, and the matter was finally placed before the Minister of Fine Arts who had the

"Gets Nowhere," He Says of Recent Music—Stravinsky Beyond His Ideals—Declares English School Is Groveling in Ugliness—American Conservatory at Fontainebleau Successful—A Debt to Francis Casadesus

Palace of Fontainebleau under his jurisdiction.

"That is how it began. The wing of the palace which had been used for a hospital, was fitted up, electric lights installed, modern plumbing put in and the rooms furnished charmingly."

Open Conservatory with Fête

"The day of the opening was a real celebration. We drove up to the palace between lines of French soldiers in their tin hats. The formal opening was in the Pavilion Henri II. Later, in the Parc, Casadesus conducted a cantata he had composed for the occasion. It was sung by 200 voices and accompanied by a military band. And of course the evening ended with fireworks, without which no French celebration is a celebration!"

"The pupils are all wildly enthusiastic about the school and about the work not only on account of its excellence but also its cheapness. For \$100 a month they have their instruction, their living quarters and three splendid meals a day."

"It is, as I said in my speech, the only time in the world's history that a nation has established a school exclusively for the students of one other friendly nation. The only approach to it was Mazarin's Institute which was for Spain, England, Italy and Germany. If the Fontainebleau School interfered in any way with American standards I'd not do a thing to help it, but I think it is a splendid thing and I was greatly struck by the almost touching friendliness of the French shown there as elsewhere not only culturally but commercially and personally." JOHN ALAN HAUGHTON.

GALVESTON FORMS OPERATIC SOCIETY

Texans Unite with Productions as Aim—Symphony Is Also Planned

GALVESTON, TEX., Aug. 29.—Galveston is to have its own opera. The creation of a symphony orchestra is already contemplated. An organization has been formed under the name of the Galveston Operatic Society. It includes on its roster practically all of the music leaders of the city. The society is the result of a suggestion of A. J. Jimenez de La Cuesta, operatic tenor, formerly of Mexico City and New York, who has been made musical director. Anthony Hahe, organist of St. Mary's Cathedral, will be conductor of the orchestra. Fred W. Burton has been elected temporary chairman, and Albert V. Tate, temporary secretary.

The Board of Directors consists of Charles Fowler, Fred M. Burton, Henry Wilkens, Oscar Springer, W. A. Eicher, S. R. Biering, A. V. Tate, J. C. Reach, E. J. Coughlin, Mrs. J. G. Flynn, Mrs. E. E. Howell, Mrs. H. B. Fletcher and Dr. Roe.

Verdi's "Traviata" has been selected for the society's initial performance. Rehearsals will begin as soon as scores are procured.

Musical Galveston has been on vacation, practically all the prominent musicians having left the city. During the past few weeks El Mina Shrine Band, under the direction of W. H. Schneider, with J. A. Solari, Jr., as drum major, has been entertaining the various charitable institutions of the city. Concerts have been scheduled weekly at all of the institutions. L. E. H.

LINERS BRING BACK ARTISTS

Many Operatic Stars Return from Abroad—Alma Gluck Departs

Incoming liners now all carry among their passengers musicians who have been taking their vacations in Europe or who are coming to the United States to make their first appearances. On the Lafayette on Aug. 26, were Angeles Ottein, Spanish coloratura soprano, who will join the Scotti Opera Company and later be heard with the Metropolitan. On the same boat were Aureliano Pertile, tenor, and Graziella Pareto, soprano, both of whom will go to Mexico City for the opera season there, Mr. Pareto returning later to the Metropolitan. The Oropesa brought Gaetano Bavignoli, conductor, who was formerly of the Metropolitan and who is now on his way to Mexico City.

Helen Moller, dancer, who took ten of her pupils to France for "atmosphere" returned on the Centennial State on Aug. 25. The ten dancers will come later on the George Washington. Joseph Hislop, tenor, who was with the Chicago Opera Association last season, was aboard the Adriatic which docked on Aug. 26, and Giuseppe Danise, baritone of the Metropolitan, arrived on the Santa Anna on Aug. 29, from operatic engagements in Havana and Lima, Peru. Mr. Danise will be heard in concert before the opening of the Metropolitan, giving his first New York recital at Town Hall on Oct. 12.

Alma Gluck, concert soprano, sailed for Europe on the Aquitania on Aug. 25. Mme. Gluck will go to Paris, London and Venice for recreation and will return to the United States about the end of September.

Mishel Piastro to Make Transcontinental Tour

Following his opening recital at Carnegie Hall on Sunday afternoon, Oct. 2, Mishel Piastro, violinist, will depart on his first transcontinental tour. He will give recitals in Atlanta, Birmingham, and in several cities in Texas, and is engaged for twelve appearances on the Pacific Coast, two of these being with the Los Angeles Symphony. On his return he will play in Denver and in cities in the Middle West and on the Atlantic Coast.

National Carillon Project Incorporated

WASHINGTON, D. C., Aug. 29.—The organization for the building of the great memorial carillon here has been incorporated, and the project is rapidly taking definite form. The sketch for the bell tower, according to W. B. Westlake, chairman of the committee in charge, has been approved, and the architect is now engaged in completing the final drawings. A number of organizations in Washington and throughout the country have become actively interested in the carillon project. A. T. M.

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MUSICAL AMERICA'S WEEKLY

Lloyd George Calls Welsh Eisteddfod the Initial Peace Society of History

CARNARVON, WALES, Aug. 12.—The National Eisteddfod, the bardic congress of Wales, with its splendid series of concerts of choral and solo singing by sixteen competing choirs, and of singing with the harp, or "Penillion singing" as it is called, was honored by the presence of Lloyd George, the Prime Minister of England. He had come home to pay his visit to what he himself has called "the most distinctive institution" Wales can boast. He walked in by a side door giving entrance, not on the platform, but on the floor of the huge pavilion; and the 10,000 people who had avidly been drinking in the music of the golden strings leaped to their feet at the sight of his silvered head as he passed along beneath the platform, joining in a great shout of welcome.

Eisteddfod Harmony for Peace Conference

The "chairing of the Bard" suggested a musical text for the Prime Minister's address. In the ceremony the new Bard is escorted to the platform, and in a semi-circle of bards, all wearing their ancient robes, he is installed in the Celtic oaken chair he has won in open competition. The Sword of the Eisteddfod, a gigantic emblem curiously worked about the hilt, is held horizontally above the head of the new Bard, while the Arch-druid slowly draws it from its sheath. In Welsh he solemnly asks the question: "Is it peace?" and receiving the satisfactory response of "Peace!" thrice returned in answer to his triple demand, pushes the sword home in its scabbard. The rite suggested to Lloyd George the question of the Paris Conference. He would like, he said, to take the Arch-druid with him, with his cry of "Is it peace?" The four most powerful nations would be there, singing the Anthem of Peace—with the same harmony, he hoped, as that of the singing of the quartets at the Eisteddfod.

The Welsh Language in Song

The Prime Minister's speech was replete with musical allusion. He declared that the Welsh Eisteddfod was the first Peace Society in Great Britain, keeping its many tribes in harmony. Throughout the war the Eisteddfod was singing "Is it peace?" and the answer was being drowned in the roar of cannon. When he was in Wales a year ago, he was amazed at the number of small Eisteddfods everywhere, everyone singing the language of Wales . . . there was nothing to equal it in any other country. There was nothing on earth like this gathering, where the people of a country flocked together in mass to hear the muses. One might say that it was not so much that 10,000 people met out of a nation of two million, yet, although the Eisteddfod was the great river, thousands of smaller rivers running through Wales contributed to the stream of harmony.

Against Wagner at Festival

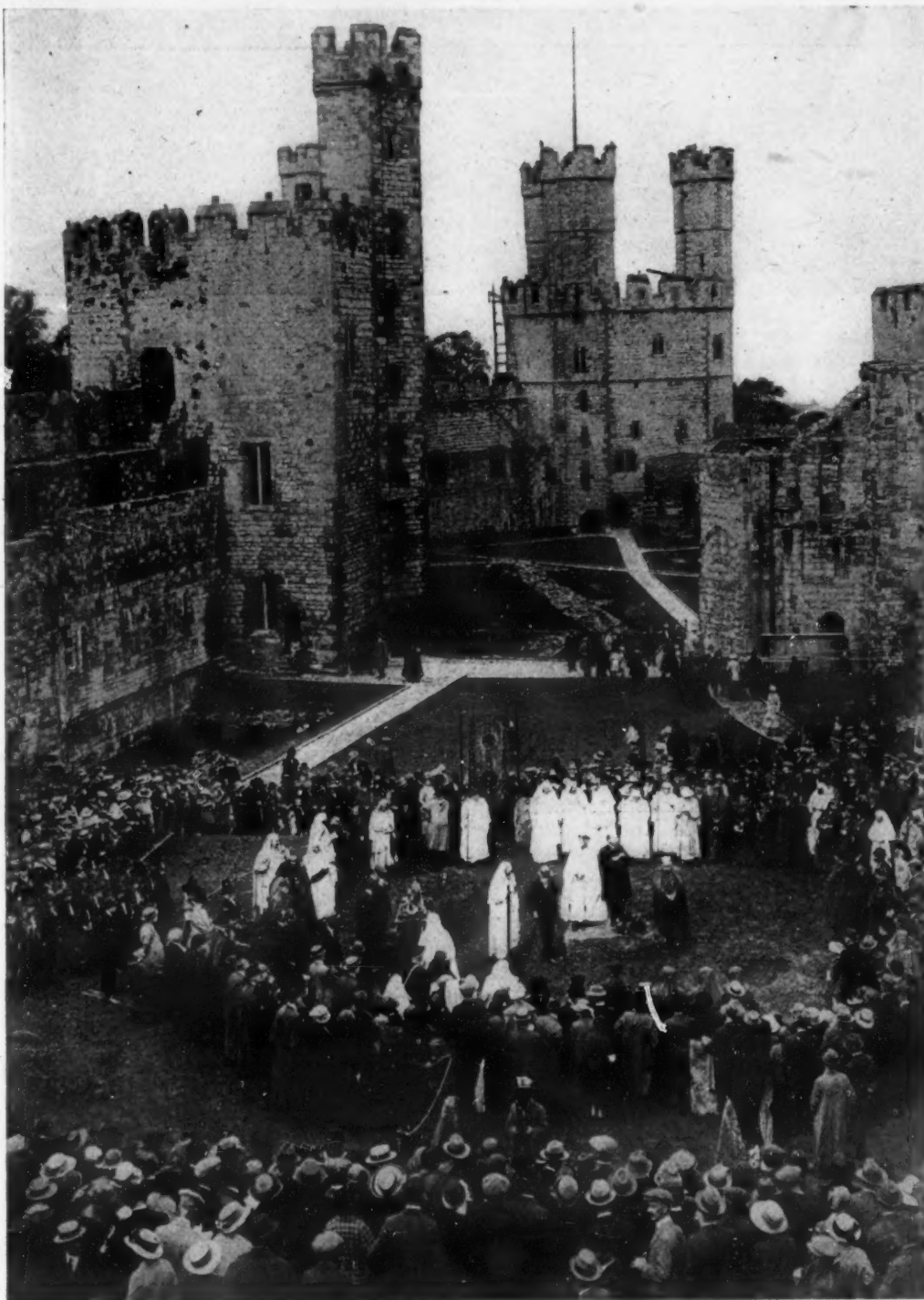
That very morning said the Prime Minister, he had found in a very important and respectable newspaper the suggestion that Wagner's music should be sung at the Eisteddfod, in German. Wagner in German! The idea! The Eisteddfod was not a concert on wheels; it was the representation of the genius of Wales. There are not many men who think that music is pure only when it is of foreign birth, and that any music but that of foreign birth is as a tinkling cymbal. Persons who say such a thing are not quite sane.

Mme. L. Evans-Williams Sings

In the great meeting of the afternoon, Sir John Morris-Jones recited in Welsh stanzas from the successful ode, "The Edge of the Sea," and, amid cheers, the writer, W. J. Rowlands, of Liverpool, late of Aber, was named, and required to face the ordeal of being played to the bardic chair by "See the Conquering Hero Comes." Mrs. Lloyd George tied upon

his right arm the white ribbon of the order to which he was now elevated, and Mme. L. Evans-Williams sang the beautiful song, "Cymru Fydd." Then to

the traditional harp accompaniment, the whole gathering joined in the Welsh National Anthem which brought the ceremony to an end



The Gorsedd Service Inaugurating the Welsh National Eisteddfod at Carnarvon, Wales, with the Imposing Mass of Carnarvon Castle in the Background

London Russian Ballet Season Ends in General Paeon of Praise

LONDON, Aug. 12.—The ending of the Serge Diaghileff season of Russian Ballet at the Princes' Theater a few days ago with performances of "The Good-Humored Ladies," "The Enchanted Princess," the Polovtsian dances from "Prince Igor," and the "Boutique Fantastique," was a crescendo of triumph. During the short but brilliant season there had been many scenes of enthusiasm—once or twice, it is true, mingled with hissing—but none in any way comparable to that witnessed on the closing night. The entrance of each popular dancer was marked by an outburst of cheering from the gallery: on the appearance of Josephine Cecetti, Tchernicheva, and Sokolova with Idzikovsky and Woizikovsky in the first ballet; Lopokova and Idzikovsky in the second; Tchernicheva and Lopokova, with Pierre Wladimirow, in the third; and the whole galaxy in the last glorious "Boutique." The action of the ballet was held up throughout the

evening by the constantly renewed applause, which moved from crescendo to crescendo until the climax was reached at the fall of the last curtain. Here the gallery seemed to enact a ballet of its own, with wildest gesticulations of delight, waving of handkerchiefs and scarves, and a chorus of cheering which lasted twenty minutes by the clock. Singly and in groups the artists, including Ansermet, the conductor, appeared again and again before the curtain. Lopokova made a graceful, hesitating little speech, saying how much they all had looked forward to an autumn season. Diaghileff was brought forward to the front of a box to acknowledge the tumult; and finally the radiant Lopokova herself appeared in the box to respond to one last outburst of cheers. It was only when the safety curtain was lowered that the more feverish portion of the audience realized that even applause must come to an end some time. This last Russian Ballet season has given rise to much controversy, especially of a musical nature, with Stravinsky's and Prokofieff's music furnishing luscious bones of critical contention, but of the great favor in which the Diaghileff

Ballet is held by London audiences there can be no manner of doubt, as is proved by the paeon of praise accorded all concerned on its closing night.

Does Chopin Haunt Paris He So Loved in Spirit?

PARIS, Aug. 14.—A pianist-medium, Subert, has attracted attention by his remarkable playing at various intimate musicales in Paris homes. He is described as a man of fifty, with a frank, straightforward countenance and kindly blue eyes. He sits motionless at the keyboard until impelled to play, and then his fingers glide over the keys with incomparable mastery. There is no program, since he himself does not appear to know in advance whom he will serve as a vehicle of expression. At a recent *séance*, during a splendid performance of Chopin's "Revolutionary Etude" and some of the Nocturnes, various ones among the auditors declared that at different times the keys moved without the pianist's fingers having touched them. Coming out of his trance, the medium-pianist is unable to tell what he has been playing.

Denmark Spends Money on Folk-Songs

COPENHAGEN, Aug. 12.—It is officially announced that the Danish Parliament has approved a State contribution of 2,000 kroner toward the cost of publishing the Danish edition of the collection of Greenland Esquimaux folk-songs, legends and fairy tales, compiled by the Danish explorer, Knud Rasmussen. The work has taken eighteen years to prepare, and the Esquimaux folk-song material contained in it, in particular, is of peculiar and novel interest.

Historic Music in Rudolstadt

RUDOLSTADT, Aug. 10.—As the culmination of a cycle of seventy-five historical chamber-music, choral and church concerts, a historic music festival is to be given here from Sept. 22 to 25, devoted to a revival of the Schwarzburg-Rudolstadt masters of the eighteenth century, Ph. H. Erlebach in particular. The beautiful hall of the Castle of Heidecksburg, a fine example of rococo art, has been placed at the disposal of the festival givers by the Günther Memorial. There will be two concerts of chamber-music: "A Collegium musicum at the Court of Rudolstadt in the Eighteenth Century," at which the Erlebach works will be heard; and "A Flute Concert of Frederick the Great," both presented in the style of their day. A church concert, "The Thuringian Bach Family"; a choral concert by the marginal chorus of the Academic Institute for Church Music of Berlin; and, concluding the festival, a performance of Handel's "Saul" in the ancient church of the town, will also be given. The idea of the festival is to offer a musical cultural picture of eighteenth century life.

Transposing Music by Machine

BIRMINGHAM, Aug. 14.—The Musical Appliance Company of Birmingham has recently placed on the market a transposing machine, which, though the act of musical transposition is mechanical enough in itself, is valuable to the musician because of the amount of time it saves many to whom time is an essential: teachers, students, and, in particular, composers of military band music and leaders of military bands.

Humperdinck Woos Muse in Rhineland

BERLIN, Aug. 10.—Who shall say that locality is without influence in the matter of musical inspiration? Engelbert Humperdinck, the composer of "Hansel and Gretel" has left Berlin, and betaken himself to the bucolic Rhenan country in order to be better able to write the new opera upon which he is at present engaged.

ACCORDING to Siegmund Pilsing, a new pathos in music has arisen with Arnold Schönberg, one redolent of all the spices of the modern soul.

SURVEY OF MUSIC IN EUROPE

FREDERICK H. MARTENS, Foreign Editor.



Tailor Creates Musical Oasis in the Asphalt Desert of Paris

PARIS, Aug. 12.—The asphalt desert of Paris has a new musical oasis, which is situated in the heart of the town, between the Faubourg St. Honoré and the Champs Elysées. It is no God-given refuge where the caravans may still their thirst beneath the palms; its creator is a tailor, and the refreshment he dispenses is art. His name is Paul Poiret, and he has created the "Théâtre de l'Oasis." It is not a theater at all, really not even an open-air theater, though the performances are given in the open. In a shady garden chairs are placed before a low stage, covered with some green stuff. The background is the proprietor's own villa, to which steps covered with brightly colored rugs lead. The house is well lit, but empty, for the guests are entertained outside. There, in the garden, a fruitage of electric light bulbs gleams among the green branches; festoons of light are drawn from tree to tree. Above the stage, however, and above the seats of the spectators—who stops to reflect that a seat costs thirty francs!—arches a strange roof. It is a flat, dark-yellow air-cushion of monster dimensions, which is pumped full of air at the beginning of each performance, and guarantees protection to audience and actor against possible changes of weather.

How Music Once Lent Gladness to Life

The Théâtre de l'Oasis has no program: it has only good taste. Its third festival showed how music once gave life its gaiety, and how much happier it was than in these days when we are so much wiser. Half a century of Paris songs and dances are resurrected by Thérèse, Rigelboche, Judic, Paulus, Fragon, Kam-Hill. The Opéra balls, the Bal Mabille, le bal de la grenouillère, the Moulin Rouge, they were no less mad than those of to-day, but far less insane. And the melodies of those songs, the stimulating rhythms of those dances—in truth, people needed no jazz-band in those days to make them happy!

The Quick and the Dead

These memories are not presented in the form of a revue. No, among the artists of present-day Paris those who resemble the favorites of the last quarter of the eighteenth century have been sought—and found. The Thérèse whose impudent outspokenness delighted the last years of the Second Empire is impersonated by Delna, a singer of the Opéra. Mme. Delna is powerfully built, like her protagonist, and has that deep contralto which at times has an almost masculine sound, but she is totally lacking in the hooligan impertinence which is an essential for the style of Thérèse. Some things she does most amusingly, such as the chatter of the canards Tyroliens, but where is Thérèse's great song, "There's Nothing Sacred to a Sapper"? The Judic of to-day might also be criticized. Most successful is the living ghost of the deceased Paulus, a ghost who is at the same time a Paris sensation. When he sings "Le Père de la Victoire" beneath the trees, he is no mime, but a poet; really a poet, for he is René Fouchois, who wrote the versified drama "Beethoven." He sings no worse because he writes poetry, in fact, he sings better than the late Paulus, who was always hoarse.

Yvette Guilbert Twenty Years Ago

Then there is another sensation. A tall, slender woman in a green dress, her head with its mass of red hair thrust challengingly forward, her arms in long, black gloves, appears on the stage. It is Yvette Guilbert, as Toulouse Lautrec painted her, the Yvette Guilbert of twenty years ago. She declaims one of her famous songs, and does it well, yet she is not Yvette. However, she is applauded. Suddenly, amid the applause, another

woman in a green dress, with red hair and long black gloves stands up among the applauding audience, and apologizes for still being alive: it is the true Yvette! She takes her place unaffectedly before the public, and delights with new specimens of her olden art.

The Dances

And between the singing of the songs the dancers rage on the stage. Out of the doors of the villa in the background, the masques of a vanished day come running out: the *débardeurs*, (stevedores), the *pompier*s (firemen), the Highlanders, the female jockeys, the guardsmen with their red-plumed helmets. And Offenbach conducts the *Cancan*, and Céleste Mogador and Fanny Elssler and Elise Sergens, known as "Pomare" dance as they were wont to dance, and jubilation reigns. Many strangers attend the performances, Americans, Swedes, Italians, and, since there is no division of seats and there are no boxes, the eye is able to examine with ease. All the clothes which one sees could not possibly have been made by Poiret, hence it would seem that he had plenty of competition. But though he may have competition as a tailor, it will not be easy to copy his "Oasis." The orchestra plays "Il est gris! Il est gris!" from "Paris Life." Ah, it is something to be happy, if only for a few hours!

Modern Czech Composition Draws Sustenance from a Folk-Song Soil

PRAGUE, Aug. 11.—German music is still a powerful influence in the musical life of the Czecho-Slovakian capital, and its supporters are numerous. Yet, as everywhere else in the world to-day, where self-determination has given a greater measure of cultural as well as economic independence to large national populations, indigenous music seems to have taken on a new lease of life, and to be flourishing as the bay tree. The support accorded German music in Prague is attested by the monster Schönberg concerts of two months ago, when 550 singers and an orchestra of 150 men, together with six soloists, gave the Austrian composer's "Gurrelieder" their Prague première under the direction of Alexander von Zemlinsky, and, as one account declared, presented a performance of Schönberg's great work which was "not alone a local artistic event of the first importance, but also calculated to give new distinction to the reputation of German-Prague in the world of music." Yet, as is only natural Bohemian music and musicians are in the ascendant in these days of Czecho-Slovak independence, and national feeling has rallied to the support of national music in a manner which promises admirable results.

An Evening at the National Theater

The National Theater, built stone by stone by the people during the days of oppression, has always been, more or less, the place of refuge of the Czecho-Slovak soul, the temple of Czecho-Slovak music. And it is worth while hearing Smetana's admirable opera, "The Bartered Bride," which all Czechs regard as their national score, and which, since 1866, has been performed no less than 700 times in the Prague National Theater. It is well known in New York and London, a favorite on the German operatic stage and a Frenchman who enjoyed it in its native city seemed justified in asking how it chanced that an opera so spirited, so happily conceived, and of such positive musical value did not find a place in the répertoires of the French lyric stages. The Slovak costumes were beautiful, the singers moving, and the orchestra played sympathetically. But what is, perhaps, most interesting, is the impression produced by the audience, the thousands of listeners

Toscanini's Substitute



Sergio Failoni, Distinguished Young Italian Conductor, to Substitute for Toscanini and Panizza During Season to Be Inaugurated at La Scala, Milan, in Last Week of December

compressed within the framework of the theater. The "phenomenon of the theater," which has come to be an old story in most of the metropolitan cities of the earth, is to be found here in all its purity. There is a respectful fervor, a mystic torpor about this multitude, which holds its breath in order to be better able to hear. It listens, looks and receives the music in a manner different from that of our occidental audiences.

Modern Czech Music

Modern Czech music seems to draw in its essentials on the folk-music of the land. And because of this origin it not only has a flavor that is racy of the soil, and a certain rustic healthfulness and sanity; but has also kept its independence with regard to the powerful schools of music which have developed elsewhere in Europe during the past fifty years. It is astonishing to discover in the compositions of the younger Czech musicians, men such as Vycpalek, Vemacka and Stepan, neither a Germanic influence, nor a Russian imprint, nor yet the rich, subtle and stimulant suggestion of Debussy or his peers. The superstition that to be good, music must necessarily be strange or exotic does not seem to have entered the minds of those composers, and the fact is worthy of mention. They endeavor to express themselves rather than surprise us, and they have something to say. It is a pleasure to note that they take pains to translate the emotions, sentiments and passions of living, contemporary humanity. Under the circumstances it seems as though much might be expected of the new-born spirit in Czecho-Slovak music, especially in view of the fact that Czecho-Slovakia is, in a manner, the geographical and moral center of present-day Europe. And, perhaps musically as well as in other cultural fields, she will do justice to the hope recently expressed by Alice Masarykova, the daughter of President Masaryk: "We Czecho-Slovaks must unite occidental intelligence with a Russian heart!"

Does To-day's Music Bewilder Public?

LONDON, Aug. 12.—A state of things but too obvious and one which deserves discussion is the perplexity of the present-day musical public with regard to the works it hears in concert, the recent Stravinsky controversy which has been

raging being a straw showing in which directions various winds are blowing. M. C. Calvocoressi, in a recent article in the *Monthly Musical Record* makes some interesting statements in this connection: "We do not expect a composer's individuality to comprise the idiosyncrasies of a whole generation of composers; to be so versatile as to write 'Pelleas et Mélisande,' and 'Fervaaal,' 'Pierret Lunaire' and 'The Planets,' 'Boris Goudonoff' and 'The Meistersinger.' Yet we assume the ideal listener or critic should be equally at ease, equally responsive and unprejudiced by temperament, when confronting works as different as possible in type, and sharply contrasting in tendencies. It is hard to believe that, feeling in perfect unison with Brahms, one can feel in perfect unison with Debussy; that the genuine lover of Tchaikovsky can genuinely love Moussorgsky. . . . In the days of the battles for or against Gluck, Beethoven, Wagner, there did not exist between the works of the innovators and those of their contemporaries or immediate predecessors, anything comparable with the differences, not only in ideals, but in idiom, accidence, syntax, diction and style, that we notice when confronting works of the last decade of the nineteenth and the first two decades of the twentieth centuries. But, failing universality of comprehension and sympathy, it would be better if less indifference and more perplexity existed. The question whether the public is perplexed by to-day's music should be dismissed from our minds. It is more useful to investigate the causes of a state of affairs only too obvious, in the hope of discovering how the perplexities might be, if not done away with, at least diminished.

Colonne Orchestra at Orange

ORANGE, Aug. 12.—A feature of this year's dramatic performances in the Roman Theater of Orange—where "Cinna," Georges Rivoltet's "Les Phéniciennes," and Lionel des Rieux's posthumous "Guillaume d'Orange" were given—was the participation of the Colonne Orchestra, under the direction of Vincent d'Indy. On the first evening of the trilogy of performances Beethoven's "Egmont" Overture, and the Second "Arlésienne" Suite by Bizet were played, and "Cinna" was introduced by the conductor's own symphonic poem, "Istar," whose sonorous brassy harmonizing with the *décor* of the tragedy, rose in the starry night at the foot of the great amphitheatral wall. The 12,000 spectators, the second evening, listened to the overture to Gluck's "Iphigénie en Aulide"; and on the third evening the "Chant Funèbre" of Alberic Magnard (who, like Lionel des Rieux, the author of "Guillaume d'Orange," was killed in the war) was given an impeccable performance.

Reopening of the Brussels' "Monnaie"

BRUSSELS, Aug. 12.—At the recent reopening of the Théâtre de la Monnaie, Massenet's "Hérodiade" was the opera presented. Whatever else may be said of Massenet, he remains a "charmer," and "Hérodiade" is one of his best scores. With its splendor of decoration, costume and *mise-en-scène*, it is an admirable opera with which to open the season. The new *Hérodiade* promised, Mlle. Ballard, was indisposed and her place was taken by Mlle. Grialys, who sang the rôle with great passion and energy. Mlle. Bergé, as *Salome*, was greatly applauded after her singing of the celebrated air in the first act, "Il est doux, il est bon." Among the male singers Perret, a converted baritone, presented the rôle of *Jean* with a magnificent tenor voice, the prison air making a striking impression. Carrié, as *Hérode*, sang the rôle with authority. Arnal's fine lyric bass was admirably heard in the difficult rôle of Phanuel. The ballet *divertissement* in act four was headed by Mlle. Bella and by Semioff, and the male choruses sang the well-written "Nous sommes Romains" with splendid energy. The orchestra, as usual, did well under the guidance of Corneil de Thoran.

An organ costing £8,000 is one of the features of the new £400,000 Brighton cinema house, "The Regent."

Seidel Rests at English Resort Before Starting Continental Tour

Successful London Début of Violinist Followed by Second Recital and Demand for Future Appearances—To Give Forty Concerts in Scandinavian Countries

LITTLEHAMPTON, ENGLAND, Aug. 22.—Toscha Seidel, the violinist, is resting here after a season which began in the middle of last September and finished on June 25. Although he had been warned of the coolness of the English temperament, his London début recital on June 15 was so successful that he had to give another on June 25. He was again so well received that he will play in London several times next season.

As it has proved impossible to get in touch with his father, who is in Russia, Mr. Seidel is taking charge of his brother Vladimir's education. He plans to go from Littlehampton to London to place his brother in school, but for the most part he is resting quietly in preparation for his concerts. The early summer was spent in France. There Mr. Seidel and his mother visited the battlefields of St. Mihiel and Verdun. At Contrexéville, where the accompanying photograph was made his mother took the cure.

In September Mr. Seidel plans to go to the Scandinavian countries. His first concert, in Christiania, will be given on Sept. 6. By the end of November he will have given about forty concerts, among them an appearance as soloist with the Royal Opera Orchestra in Stockholm. Returning to England, he will appear



Toscha Seidel at Contrexéville, France

with the Queen's Hall Orchestra, under Sir Henry Wood, in London on Dec. 3. Following this he will fill engagements in England and on the Continent.

Dr. Davison Home; Tells Story of Harvard Glee Club's Tour Abroad

Severity of Programs Surprise Europeans, Who Expected Lighter Music—French Musicians Appreciative—Concerts Given in France, Italy, Germany and Switzerland

BOSTON, Aug. 29.—Members of the Harvard Glee Club returned from their eventful European tour on Friday, Aug. 19. From the first concert in Paris to the last in Geneva, the American singers went from point to point with all the glory of a triumphal march.

Dr. Archibald T. Davison, under whose training and leadership the Harvard Glee Club has achieved international fame, is following his active winter season and European tour with a few weeks' rest at his summer home at Brant Rock, Mass., before the college year commences.

He spoke enthusiastically about the Harvard Glee Club's experiences abroad. What gave him the greatest pleasure he said, was the surprise and admiration with which the Europeans received the work of the Harvard students. "On all sides," he remarked, "we were told that at first the average European had not expected to hear any really serious choral works performed by us. They

had had "jazz" dinning into their ears so much by American boys that it had come to be synonymous with the prevailing American taste in music. When we introduced the great choral works of Palestrina, Bach, Handel, Brahms, and other classicists, as well as those of the later and more modern schools, the Europeans were astonished at the interest of our young men in serious music.

Omitted College Tunes

"I was very careful in planning the programs before our trip commenced to include only the best of music for men's voices. The humorous songs and light college glees that might please on certain occasions were omitted. Occasionally when curiosity as to our college music was manifested, we did perform the better kind of college songs, such as the traditional university songs. But this was our only departure from the rule to sing nothing but the very best music. And the boys entered into the spirit of the undertaking with an ardor that was reassuring.

"After landing at Havre on June 21, where we were received with the greatest hospitality by the municipal authorities, we proceeded to Paris, where we spent two weeks. Our first week was devoted to diligent rehearsing, and then we were ready for our concert trip which was to take us through France, Italy and Switzerland.

"Our first concert was at the American School at Fontainebleau, near Paris. Then we gave four concerts in Paris.

One Sunday we sang at Mass at St. Eustache Cathedral, taking the place of the regular choir.

"Our reception by the French people was extremely cordial. Parties and balls were given in our honor and attended by civic and musical dignitaries, and various organizations took us on memorial sight-seeing tours through Paris and its environs.

"Thence our itinerary carried us through towns the names of which must have a familiar ring to Americans. We gave one concert at Dijon, and another in Nancy. At Verdun, where we spent two days, we put up at the citadel, visited the battlefields, and entertained our hosts with our regular concert.

"From Verdun we went to Strasbourg, spending several days at this Alsatian town. We gave our usual concert and also sang at the Cathedral. On July 14, which you know is the French July 4, we were the guests at an entertainment in Strasbourg. Alsations paraded in native costumes for our benefit, and receptions were held in our honor. We had to leave for our next concert at Mulhouse; then by degrees we proceeded to Wiesbaden and Mayence.

Sang for American Soldiers

"Through the courtesy of General Allen, who sent a special boat to Mayence for us, we were taken up the Rhine to the headquarters of the American Army of Occupation at Coblenz, where we were entertained by fellow Americans of the Y. M. C. A. We gave two concerts at Coblenz.

"We next proceeded to Italy, passing through Strasbourg once more. Our destination was Venice, where we spent ten days and gave three concerts.

"When we reached Pesaro, where our next concert was held, I was taken sick, and Virgil Thompson conducted in my place. We entered Ravenna at the time of the Dante celebration, in which we participated by placing a wreath and a Harvard pennant on Dante's tomb. After our concert in Ravenna, we gave our last program on Italian soil at Milan.

"We then traveled to Geneva, Switzerland, where we gave the last concert of our tour on Aug. 7. On Sunday morning we sang also at Calvin's Cathedral. We were entertained by the officials of the League of Nations, who lectured to us on the activities of that institution. A farewell banquet was tendered us, and then followed our voyage home.

No Glee Clubs Abroad

"It was, of course, a memorable trip for the sixty Harvard boys and for me. My observations as to what the French and Italian universities were doing along the lines of our Glee Club led me to conclude that there is apparently nothing on that order among the students there. Cities and towns have their choruses and choral societies, but there were no evidences of choral organizations among the students themselves.

"French composers were greatly excited over our work. We had the pleasure of singing Florent Schmitt's "Chant de Guerre" at Paris, with the composer present. Ravel, Satie, Auric, Milhaud, and Ropartz became so enthusiastic over our organization that they are going to compose choral works for us. The French press, too, was wonderfully kind and appreciative."

The plans of the club for next winter point to the regular season of concerts, including appearances at Symphony Hall in Boston and a New York concert at Carnegie Hall instead of Aeolian Hall. Unless the college authorities decide otherwise, two tours through the South and West are planned for the Christmas and Easter vacations.

H. L.

Lazar S. Weiner Marries

Announcement has been made of the marriage of Lazar S. Weiner, pianist and accompanist, to Sarah Shumiatcher. The ceremony took place on Aug. 21 in Brooklyn.

LUTHERAN CHORISTERS SING IN MASON CITY

Delegations from Five States Attend Last United Convention

MASON CITY, IOWA, Aug. 27.—The last united convention of the Choral Union of the Lutheran Church was held here from Aug. 18 to 21, with representatives assembled from Iowa, Kansas, Texas, Missouri and Oklahoma, the five States comprising the union. Owing to the heavy expense incurred by the delegations coming from distant points, it was decided to abandon the general convention in the future, and for each section to hold annual meetings in its own State.

The chorus is composed of the choirs of all the Lutheran churches in the district, and special soloists were engaged for the convention concerts. The performances showed careful training and competent conducting, and reflected arduous work throughout the year. Rehearsals for the convention program had been held by the various choirs for several weeks previous to the gathering here. The concerts were attended by large audiences.

The blending of the hundreds of voices in the chorus was remarkable and each number was greeted with prolonged applause. The accompaniments were played by the Luther College Concert Band of fifty-five pieces, conducted by Carlo A. Sperati, and the Waldorf College Orchestra under the leadership of Oscar Lyders. The Waldorf College Orchestra and choir gave a joint program, and the Luther College Concert Band was also heard in a separate concert. This band, which has just completed its sixteenth annual tour through the Middle West and Canada, gave a fine performance. Mr. Sperati is the director of the Choral Union, with assistants for each of the regional districts comprised in the five States.

The Lutheran Church has made a strong feature of its musical activities and no efforts are spared to make its choirs the best possible. Special attention is devoted to ensemble and congregational singing, and vocal training in the young people's societies. Much of the church singing is a *cappella* work.

The following officers were elected for the ensuing year: A. J. Moe, Fort Dodge, Iowa, president; Oscar Lyders, Forest City, Iowa, vice-president; E. D. Fardal, Stanhope, secretary; S. R. Torgerson, Hanlonton, treasurer. Mr. Sperati was again appointed director. The cities in which the conferences will be held next year will be named by the State organizations.

B. C.

Pavlova and Genee Godmothers of Daughter of Lydia Kyasht

The infant daughter of Lydia Kyasht, the well-known Russian dancer, who in private life is Mme. Alexis Ragosin, was recently christened in the Russian Church in London. The godparents were Gordon Selfridge, the Chicago merchant, whose department store in London is one of the largest in that city; Anna Pavlova and Adeline Genée. A copyrighted dispatch in the New York World, states that Mme. Kyasht is at present undecided as to whether she will ever return to the stage. Mr. Ragosin served as an officer in the British army throughout the war and won the D. S. O.

Miniature Operas at Narragansett

NARRAGANSETT PIER, R. I., Aug. 29.—Under the conductorship of the composer, Jules Jordan, three miniature operas were presented by Rhode Island singers in the Casino on the evening of Aug. 26.

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MUSIC REQUIRED IN CALIFORNIA SCHOOLS

Course Made Compulsory by New State Law—Counties Name Teachers

SAN FRANCISCO, Aug. 27.—By the provisions of the new State school law, the study of music will be required of all public school pupils from the age of six years until the completion of the high school term. The law will become effective with the opening of the fall term. While music has not been ranked with the major subjects which are to occupy two-thirds of the pupils' time, it is classified with courses in agriculture and animal and bird life, elementary bookkeeping, humane education and the entirely new school subject, "thrift." These latter studies are to occupy the remaining third of the school period.

The intent of the lawmakers was to develop a knowledge and love of music during the impressionable years of childhood. As the law fixes the period of compulsory attendance in class rooms from the ages of six to sixteen it is a matter of simple calculation to ascertain how many hours of instruction in music a child will have.

That this branch of education is receiving serious consideration is shown by the reports of plans for the appointment of music teachers in each of the fifty-eight counties of the State. However, it has fallen to the lot of Yuba County to be the first in the field with a music teacher who will have general supervision of the subject in all schools, from the smallest cross-roads settlement to the elementary grade schools in larger cities. County Superintendent of Schools Jennie Malaley has appointed to this post Mrs. S. G. Hust of Marysville. Mrs. Hust is a graduate of the College of the Pacific in San Jose, and the Chicago Conservatory. She has also taken a special course in music at the University of California. It is the plan of Mrs. Hust to make constant tours of the rural schools to lay out music courses for the teachers. Wherever possible ensemble and chorus work will be instituted in the schools. Mrs. Hust is of the opinion that out of this work will develop better music in country churches and a prospect that the jazz record will be supplanted in the homes by music of merit.

MARIE HICKS HEALY.

To Give American Opera in Nice

SAN FRANCISCO, Aug. 27.—Joseph D. Redding left San Francisco on Aug. 21 for New York, thence to sail for Europe, where Mary Garden has arranged for the production of the opera, "The Land of Happiness," for which he wrote the music, and Templeton Crocker, young San Francisco millionaire, the libretto. Mr. Crocker left a week ago, the two planning to be at Nice for the promised premiere.

When "The Land of Happiness" was presented as the Grove Play of the Bohemian Club of San Francisco at its fifteenth summer festival, the production was termed a music drama. Minor changes have since been made, but the general theme and the character of the music remain virtually the same. The scene of the story is laid in ancient China, with effective contrasts of Oriental and Occidental forms of music throughout the work. Miss Garden reviewed the work when she was in San Francisco in April with the Chicago Opera Association and was highly pleased with it.

M. H. H.

Cornish School Dancers to Form Ballet of Scotti Opera Company

SEATTLE, Aug. 27.—The ballet, which has been engaged by the Scotti Opera Company for its entire Pacific Coast tour, will be composed of students of Adolph Bolm's summer class at the Cornish School of Seattle. The dancers have studied for the past two or three years with Mary Ann Wells, instructor at the school. During the past summer they were coached by Mr. Bolm, who was a guest teacher at the Cornish School.

San Francisco Community Music Leader to Aid Annual Festival

SAN FRANCISCO, Aug. 22.—Having for its purpose the development of musical activities in San Francisco and neighboring communities, and the training of

choral leaders for San Francisco's music week, to be held from Oct. 30 to Nov. 6, the San Francisco Community Music Leaders' Association was organized on Aug. 8. The following officers were elected: D. E. Graves, president; Mrs. Minerva Swain, vice-president; Miss C. Sweet, secretary-treasurer; Roy C. Brown, Maurice L. Kreider and Mrs. L. M. Spiegl, members of the Board of Directors.

M. H. H.

Lionel Storr Added to Friedberg Roster for Coming Season



Mr. and Mrs. Lionel Storr at Their Summer Home in Westchester County, N. Y.

Lionel Storr, bass-baritone, well known for his performances in concert, oratorio and recital, who has been heard frequently in New York in recent seasons, will be under the management of Annie Friedberg during the coming year.

Mr. Storr began his career as a boy soprano soloist in St. Jude's Cathedral, Leeds, England, and came to this country a number of years ago and made his home in the East. He was recently engaged as soloist at the Helen Gould Shepard Church at Irvington, N. Y. Last season he was soloist in a number of special oratorio performances given in New York churches. He has appeared in recitals at the Biltmore Musicales and at the Commodore Hotel with such artists as Mme. Galli-Curci, Geraldine Farrar and Mary Garden. He has been soloist with the New York Mozart Society, and took part in performances of "The Messiah" with the Arion Club of Providence, R. I. Mr. Storr's wife is an accomplished musician and accompanist and has played for Mr. Storr on many occasions in recital.

Moszkowski Fund Totals \$3,410

The Moszkowski fund which is being collected for the relief of the composer who is ill and in financial straits in Paris, continues to interest music lovers throughout the country and donations are being received daily at the offices of MUSICAL AMERICA. Additions to the list are as follows:

Previously acknowledged.....	\$3,349.60
Annie C. Crosby, Dexter, Me.....	10.00
Mrs. Acosta, Tulsa, Okla.....	1.00
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Mrs. Clulow, Tulsa, Okla.....	1.00
Mrs. Freeman, Tulsa, Okla.....	1.00
Mrs. Freeze, Tulsa, Okla.....	1.00
Mrs. Clinton, Tulsa, Okla.....	1.00
Mrs. Herndon, Tulsa, Okla.....	1.00
Mrs. Cain, Tulsa, Okla.....	1.00
Mrs. Busli, Tulsa, Okla.....	1.00
Mrs. Hine, Tulsa, Okla.....	2.00
Miss Cissne, Tulsa, Okla.....	1.00
Miss Gavin, Tulsa, Okla.....	1.00
Mrs. Edwards, Tulsa, Okla.....	1.00
Mrs. A. G. Marsh, Tulsa, Okla.....	1.00
Wednesday Morning Music Club, Okmulgee, Okla.....	10.00
Mrs. Edwin F. Atkins, Belmont, Mass.....	20.00
Louise T. Frost, Fitchburg, Mass.....	1.00
Oscar Lozzi, Providence, R. I.....	1.00
Dorothy Place, Westwood, Mass.....	1.00
Alfred Apple, New York City.....	1.00
Sampson Feinberg, Boston, Mass.....	1.00
Ernest W. Bray, Springfield, Mass.....	1.00
Total.....	\$3,410.60

SAN DIEGO, CAL., Aug. 27.—Dr. H. J. Stewart, organist of the Spreckels concerts in Balboa Park, has returned to San Diego and will resume his daily recitals.

BOOK ARTISTS FOR LOS ANGELES

L. E. Behymer Announces Coming Attractions—New Agency Formed

LOS ANGELES, CAL., Aug. 27.—L. E. Behymer, local concert manager, has celebrated his recovery from his recent illness by announcing the list of soloists for the Philharmonic series of concerts. There are to be Tuesday evening and Saturday matinée courses. The former will be opened by Mabel Garrison in October. She is to be followed by Arthur Rubinstein, the first appearance here of this pianist. Then comes Emmy Destinn, who was heard on this platform several years ago, and who once was announced without her appearance. Louis Graveure, baritone, comes just before Christmas in the closing concert of 1921.

The new year will open with Renato Zanelli, baritone, and Grace Wagner, soprano, in joint recital. Then follow in February and March, Helen Stanley, Reinald Werrenrath, who was heard here two years ago, Vasa Prihoda, violinist, Percy Grainger, John McCormack and Galli-Curci. There is also a performance booked for the Pavlowa Ballet Russe.

The Saturday afternoon course of Philharmonic concerts will include the appearance of Schumann Heink, the Cherniavsky Trio, Cecil Fanning, Percy Grainger, Galli-Curci and the Pavlowa ballet.

Frances Goldwater, who has managed several series of concerts at the Ambassador Hotel, Trinity Auditorium and the Ebell Club, announces she will extend her activities this season and will handle California artists for club appearances and concerts throughout the State. There is a wide field for this kind of work as there has been no office here specializing in securing engagements for Pacific Coast artists.

Frieda Peycke has returned from New York to resume her classes in piano-readings. She will specialize this year in placing her piano-readings in the hands of competent performers for public presentation. Grace Wood Jess, dancer, has prepared new programs for the coming season. Her first appearance will be at the Gamut Club dinner in September.

W. F. G.

Rush for Seats for Scotti Opera Performances in San Francisco

SAN FRANCISCO, Aug. 25.—The sale of seats for the Scotti Grand Opera season which is to begin Sept. 19 in Exposition Auditorium, opened on Aug. 15, and it seemed that a plague worse than the locusts had settled in Kearny Street from the size of the crowd that besieged the special box office and kept George Lanphear, who sells tickets for Frank W. Healy, from eating lunch or getting out for a breath of air. There were messenger boys on boxes and camp chairs in line at 7 a. m., although the sale was not to begin until 9. They were keeping places for ticket purchasers, who came along later and who took six seats for every performance, and there are to be eighteen of them. Herbert Rothschild, the attorney, got the coveted tenth row on the aisle, which was asked for by every mail order purchaser. Rothschild bought \$400 worth of tickets. Others who took large blocks of seats include Frank B. Anderson, Mrs. Samuel Knight, Miss Veda Jacks, William Fries, E. W. Hopkins, Jacob Kullman, Al Lange, William Mooser, Jennie M. Hooker, Haig Patigan, Helen E. Cowell, Dr. E. F. Fleichner, Mrs. R. T. Gall, Frank P. Deering, Mrs. E. C. Harding, Mrs. Wallace M. Alexander and Chauncey McGovern.

CHICAGO, Aug. 29.—William Frederick Grosvenor, baritone, recently gave a recital at the Plaisance Hotel assisted by Helen S. Phillips, coloratura soprano, and Robert S. Whitney, pianist.

The Return of VASA PRIHODA

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THIS sensational young Czech violinist, who on his first visit to America last season was acclaimed by critics and public as an artist entitled to a place among the world's greatest masters of his instrument will return in October for a coast-to-coast tour.

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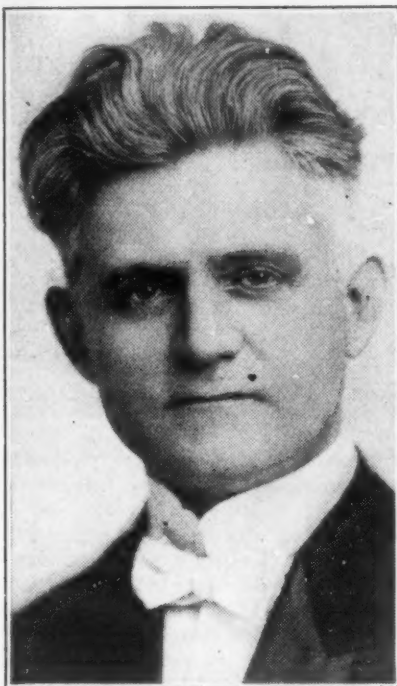
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(Signed) Wm. Shakespeare, Feb. 11th, 1921.

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—*The Express*, Feb. 24th, 1921



"Thurlow Lieurance in his Indian recital has a wonderful singer in his wife, Edna Wooley-Lieurance, in whom will be found a perfect interpreter of her husband's music. Her beautiful sympathetic music and artistic style is captivating."

David Bispham

Chicago, Ill., July 28, 1921

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BERKELEY SEEKS ART LEADERSHIP OF WEST**September Music Festival to Be First Step in Civic Scheme**

BERKELEY, CAL., Aug. 29.—The Greek Theater is to be the scene of a three-day music festival to be inaugurated on Sept. 15, as the first step in a civic movement to make Berkeley the artistic center of the Pacific Coast. The festival is sponsored by the Chamber of Commerce, which has appropriated a fund of \$7,200 to insure the financial success of the undertaking.

An innovation will be the latitude accorded musicians in preparing their programs. In an effort to provide opportunity for creative artists to attain complete self-expression, no limitations have been set by the committee in charge of the festival. As a second feature, the backers of the project have announced that "inasmuch as artists must live by their work," ample compensation will be guaranteed all participants.

The result has been that each composer has been permitted to select his own work, and his own interpreter. Four programs have been scheduled. The first will be devoted to the works of Charles Wakefield Cadman, who will personally direct the production. He will be assisted by Princess Tsianina Redfeather, mezzo-soprano, and several Berkeley artists and the Festival Chorus. The second program will consist of the works of Berkeley composers; the third concert will be illustrative of the development of public school music, and the final program will be given by the Bohemian Club of San Francisco.

The Art Committee named by the Chamber of Commerce to supervise the festival is composed of Charles Keeler, poet; Gilbert Moyle, author, and Robert Sproul, comptroller of the University of California. The members of the committee are serving without pay, and the proceeds of the festival will be donated to the Berkeley War Memorial Fund.

Alice Seckles is presenting a series of twilight musicales on the sun porch of the Hotel Claremont. For the second attraction, she presented Phyllida Ashley, pianist, who was well received by a large audience in works by Liszt, Chopin, Schumann, Handel, Paderewski, and the "Feux Follets" by Philipp, which Miss Ashley repeated as an encore.

Helene Allmendinger, contralto, and Elwin Calberg, pianist, were heard in an interesting program, in the Greek Theater Sunday Half-Hours. Eleanor McLaughlin of Sacramento, vocalist, sang at the last concert. In the monthly musicales, sponsored by Mr. and Mrs.

Gilbert Moyle, Mrs. Moyle sang Handel's "O Sleep, Why Dost Thou Leave Me?" and a Verdi aria. Orley See, violinist, played a Nardini Concerto, Wieniawski's "Legend," and Walter Kramer's "Chant Nègre." Mrs. Charles Swift and Mrs. Orley See were the accompanists.

William Arms Fisher, of the Oliver Ditson Company of Boston, has been a recent guest in the Bay cities, being entertained, while in Oakland, by Glenn Woods, music supervisor of the Oakland schools.

A. F. S.

Harold Hurlbut Has Full Schedule on Western Journey

Harold Hurlbut, New York Voice Teacher, in Portland, Ore., with His Local Assistants

PORTLAND, ORE., Aug. 21.—Besides holding classes in voice here, Harold Hurlbut, voice teacher of New York, recently gave a recital program which was particularly notable for the success he achieved with songs by American composers.

The accompanying photograph shows the tenor-pedagogue with the two assistants whom he has chosen to prepare the singers who will study with him on his return here next summer. Mr. Hurlbut now has preparatory teachers in five cities. During his western trip he has given many lessons, ten recitals and several lectures on voice technique.

Gertrude Ross in California's Venice
VENICE, CAL., Aug. 25.—A recent acquisition to the local summer popula-

tion is Gertrude Ross, the Los Angeles composer. Mrs. Ross is at her home, "Little House of Song," with her daughter, Corinne, and her mother, Mrs. Abner L. Ross. Much of the composer's work of late years has been done here. During this summer she has been chiefly occupied with the music for the Los Angeles episode in the pageant, "The Questing Spirit of Woman," given by the State convention of Women's Clubs in Yosemite Valley. Mrs. Ross' music represented the four moods of hate, humility, hope, and love through service. The orchestra used in the production was recruited from the San Francisco Symphony.

Clare Harrington and "Western Singers" Give Opera in San Francisco

SAN FRANCISCO, Aug. 27.—Clare Harrington, soprano, director of the "Western Singers," presented her company in "Pagliacci" and Mozart's "Magic Flute" on Thursday evening, Aug. 11, at California Hall. The orchestra was conducted by Augusto Serantoni, and Miss Harrington was stage manager as well as a charming *Pamina* in the Mozart opera and *Nedda* in "Pagliacci." The latter opera was given without a chorus. James E. Driscoll appeared as *Silvio* in the Leoncavallo work. The performance was attended by a large audience.

M. H. H.

LONG BEACH, CAL., Aug. 20.—William Conrad Mills is giving a series of concerts at the Virginia Hotel on Sunday and Thursday evenings, many of his pupils appearing on the programs. These musical evenings have become popular with the guests and the performances are well attended.

A. M. G.



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NEW YORK, SEPTEMBER 3, 1921

THE DEPARTED TENORS

THE passing of Enrico Caruso brought back to print the names of de Reszke, Tamagno, Campanini, Mario and Rubini. How the roll of the great tenors has dwindled with the years!

Was there mention, anywhere in connection with the passing of this generation's idol, of Nourrit, for whom the rôle of Eleazar in "La Juive" was written by Halévy, and who, himself, wrote the words of the air, "Rachel, Quand du Seigneur," which Caruso invested with such moving pathos when the old opera was revived at the Metropolitan? Raoul in "Les Huguenots" and Arnold in "William Tell" were but two of more than a score of other rôles written for Nourrit in the days when he was the first tenor of the world.

Perhaps in France, but not in this country, the passing of Caruso was a circumstance to recall again the glories of Duprez, whose meteoric rise in Paris drove Nourrit to Italy, there to become a suicide during a night of delirium.

And Gayarre! "Why," they said in France, "this marvel from the land of the Cid Campeador has the most beautiful voice that ever was heard!" Contemporaneous with Gayarre and Tamagno, Masini—so it was said in 1888—commanded the highest salary of all tenors. Called the "Nightingale Tenor," his voice was described as of "lyric quality, very sympathetic timbre," and his skill in phrasing as "individual and charming," if sometimes erratic.

The names of Moriano, whom Rossini described as the tenor della bella morte because he died so beautifully in "Lucia" and "Lucrezia Borgia," and

for whom a dozen operas were written, including "Linda di Chamounix" and "Maria di Rudenz"; of Pancani, of whose Pollio in "Norma" it was said that it ranked with Donzelli's and Mazzoleni's; of Guasco, for whom Verdi penned the tenor parts of "Ernani" and "Attila"; of Guglini, who was described as "Mario's Only Rival," and of the once idolized Brignoli, have lost significance for anyone but the musical historian.

A spark of Garcia remains. It is recalled that David, another famous tenor, when asked about Garcia's voice, opened the piano, and running his hand over it from one end to the other said: "That is his voice." Both tenor and baritone, he essayed the baritone rôle of *Don Giovanni*, as did also Nourrit and Mario. He was the original *Almaviva* in "The Barber of Seville." Donzelli and Tamberlik, the one the immediate predecessor of Rubini, the other an idol of the middle of the last century who took to the manufacture of weapons of war when his voice box failed him, have kept a place in the musical lexicons as types of the voice heroic. Prévost, with his brilliant high C-sharp; Victor Capoul, "prince of lovmakers" and "great tenor without a voice"; Niccolini, husband of Adelina Patti; Alvarez, de Lucia—how many others might be named! The line can be traced back to the very beginnings of Italian Opera, but it is perhaps fair to regard the suzerainty of that king we call the tenor as beginning with the thundering Boschi, who rejoiced Handel and the Handelian audiences when the revulsion finally came against the eivirati—the male sopranists, of whom Senesino, Farinelli and Ferri too often are wrongly referred to as tenors.

ONCE MORE, THE MUSE

STRAUSS, Humperdinck, Saint-Saëns, Puccini and Montemezzi all have been represented in recent months as wooing once more the Muse of Opera. If Wolf-Ferrari, Charpentier and one or two others whose silence in recent years has provoked curiosity could be added to the list, the levee of suitors would be a brilliant one, even without such impetuous new courtiers as Schreker, Korngold, and those younger Italians whose early conquests have scarcely carried their names to American shores.

The new Strauss work, to be called "The Intermezzo," has been variously described, with hints again that the second Richard is striving for the simplicity which he did not attain in "Rosenkavalier," foretold, while in the making, as a return to Mozartean ideals. Next in line after "The Woman Without a Shadow"—a work which has been more befogged than clarified by European reviews that have found their way overseas—the style of the forthcoming magnum opus cannot fail to pique a lively interest.

Humperdinck's subject has been inferred to be of a bucolic nature, by reason of his retirement to the country for its composition. If the score does not radiate health and amiability, all prophecies are wrong. Saint-Saëns, at eighty-six, is pictured as in the throes of his valedictory. Can he match that other octogenarian product, the "Falstaff" of Giuseppe Verdi? Puccini, with his Chinese "Turandot," has avowed his devotion to melody. Montemezzi, courting the Venus of Song while honeymooning with his American bride, may be inspired to love music that will place his new work on the level of "L'Amore Dei Tre Re," and redeem the practical failure of "La Nave."

Charpentier's inability or unwillingness to venture again into the domain of "Louise" and "Julien" may be a way the muse has of maintaining an equilibrium in the face of the persistency of Mascagni. But the self-effacement of Wolf-Ferrari, after the promenade of "The Secret of Suzanne," "Le Donne Curiose," "L'Amore Medico" and "The Jewels of the Madonna," clamors for explanation. He, alone of later-day writers for the lyric stage, has recaptured the joyous spirit of its younger days, and he, like Humperdinck, should continue to be a force for sunshine and sanity in the vivisection of the passions that seethe and pant in the swirl of our modern scores.

NO doubt the forthcoming resuscitation of "Cosi Fan Tutte" at the Metropolitan will cause exhumation again of all that has been printed and reprinted concerning the final years in New York of Mozart's librettist, Lorenzo da Ponte. Incidentally the "Cosi Fan Tutte" text can be described as among the worst extant.

Personalities



American Music Sounds Its Message in Ancient Chapter House of Historic Canterbury Cathedral

The Old World listened while the New strung its lyre recently, when three of Katherine Ruth Heyman's songs were presented at a concert given in the ancient chapter house of Canterbury Cathedral, which has been described as "The Very Foundation of England." The photograph shows Miss Heyman and Clare Hamilton leaving the historic edifice after the program there.

Lada.—The artists' colony at Woodstock, N. Y., known as "The Maverick," recently rejoiced at its annual festival, which was made notable by a series of pageants in which Henry White, the founder of the colony, was assisted by Lada, the American dancer.

Payan.—One of the Chicago Company's new singers, the bass, Paul Payan, has long been a favorite with audiences at the Opéra Comique. His repertoire includes such widely varied rôles as the bass and bass-baritone parts in "Lakme," "Faust," "Hérodiade," "Le Caid," "Rigoletto," "La Juive," "Romeo et Juliette," "Sigurd," "Don Quixotte," "Louise" and "The Magic Flute."

Radford.—A leading spirit in the new British National Opera Company, which is building on the ruins of the Beacham enterprise, is the well known English bass, Robert Radford, who for many years has been a favorite opera and concert singer in London. He sent the first letter to the press regarding the new venture. Other singers associated with him in it are Agnes Nicholls, Walter Hyde and Norman Allin.

Armstrong.—Snaring lobsters, digging clams and telling stories about a campfire at a real wigwam built by Indians, are diversions which Marion Armstrong, the young Canadian soprano, has been enjoying during her vacation in her home country, Nova Scotia. In a recent letter to her manager, Annie Friedberg, she described her outdoor life in glowing words and rejoiced in a carefree program which includes swimming three times a day.

Gondre.—Bright red is a color very becoming to Mona Gondre, the little French singer who is now in America, after having become a great favorite with the men in the trenches during the war. In red gingham frock, red shoes and carrying a red parasol, she recently sat under a big elm in a pretty spot on the Maine coast, where she is spending the summer. When rescued from among the branches, after a big black bull had smashed her parasol, she gave it as her opinion that he-cows are "terreeeeeeeable."

Goldman.—Pointing out that the plan whereby the summer concerts on the Green of Columbia University have been given originated with the conductor, John J. Coss, director of the University Summer Session, has issued a public statement praising Edwin Franko Goldman, leader of the Goldman concert band. In part, the statement reads: "We are particularly indebted to Mr. Goldman, whose devotion to music and ability as conductor and composer, and whose skill in interesting others in his fine purposes, have made possible the enjoyment which we all have experienced."

Nielsen.—It has been noticed that whenever Alice Nielsen comes to New York she is constantly consulting a time-table to Bedford Hills. Those who know of her rustic place there understand why. There is a big music room and all that, but the real secret is in the acres surrounding the house. These include a large vegetable garden, an old-fashioned flower garden, a cow that gives milk city folk would swear was cream, a pig fattening himself for bacon, and four chows of rare breed, all of which help to bring contentment to Miss Nielsen and her husband, Dr. Leroy Stoddard, while the soprano prepares for her next season's concert tours.



Point and Counterpoint

Curds, Whey and Terpsichore

Now that the annual gathering of Terpsichorean Professors Emeritus in great and grinding Gotham has subsided, it is timely to speak of the amazing decrees of that convention. These were connected with the evolution of interpretative dances on the programs of nursery fable. We have at last got to know the worst that is going to happen to American Music! That metamorphosis, confidently expected in the direction of Something Better, is going to be a Nursery-Rhymeization, says the convention. (Perhaps there will be more of that Oriental variety of nursery ballad with the piquancy of which we have lately been deluged!)

The convention happens every year when all the Artistic Ballroom Systems are wearing thin, and the village "studios" are locked up tight to keep out mosquitoes. All the faithful pedagogues whom laryngitis (the result of counting up to three consecutively all winter during the waltzes) permits, gather in Mecca for a glimpse of the new creations. Some of the dances the Greeks are said to be responsible for, but these are only for "exhibition" purposes. Others are attributed to the denizens of Africa's interior. All of them are athletic, rather than esthetic. Many, moreover, are called, but few are chosen by Me and My Girl (the national equivalent of the World and—His Wife!)

But this year, Mother Goose is piping for the dance. She is a distinguished, if a not invariably profound, librettist. "Pat-a-cake" is her leading motive, and "Hickory-Dickory-Dock" her "Ho-yo-to-

ho." Program music will, perhaps, accompany the pulling out of the tempting plum by the redoubtable Jack Horner—some pizzicato plunk of the strings, mayhap. Some new Schubert will create the American lied out of Miss Muffett's dialogue with the spider.....

Hints to Beginners

We have never tried it, but an enthusiastic writer in the press recently urged the claims of the unesthetic Subway as an inspirer of the newer melody. The noises, as we fondly imagined them heretofore, really are revelations in the way of complex polyphonies—of the Age of Machinery. Well, why not? If the justly celebrated *Waldweben* were suggested by the real conglomeration of ornithological hullabaloo, why not an American symphony in several movements, jolting pauses between, and entitled "Seventy-second Street" (Adagio), "Times Square" (Scherzo) and "Penn Station" (Grand Finale)? Let not the suburbanite be discouraged; the Surface Car presents fully as rich material, what with dissonantal flashes of the circuit-breaker!

Up to date there have been reports of four compositions inspired directly by express trains. We suggest to the novice in underground musical discovery that he would better change to the local when he desires themes for an Adagio. And he had better regulate his position in the coach—though this were difficult in the "rush" hour—according to the type of composition he contemplates. There are wheels and wheels: the front ones sing, "From Buffalo we come!"—clearly an opening chorus. The back ones, according to an observer, suggest politely that one had better post a letter—an excerpt, perhaps from "Eugene Onegin."

Musical America's Question Box

IN this department MUSICAL AMERICA will endeavor to answer queries which are of general interest. Obviously, matters of individual concern, such as problems in theory, or intimate questions concerning contemporary artists, cannot be considered. Communications should bear the name and address of the writer. Address Editor, The Question Box.

Concerning Melba

Question Box Editor:

1. What was Melba's real name? 2. Where was she born and when? 3. Where did she make her debut and when and in what rôle? 4. When did she make her first appearance in America and in what rôle? 5. Is she still singing in opera?

F. F. S.

Concord, N. H., Aug. 19, 1921.

1. Melba's maiden name was Nellie Porter Mitchell. She was born near Melbourne, Australia (hence the stage name), May 19, 1861. She married Charles Armstrong in 1882. 3. In "The Messiah" in Sydney, Australia, in 1885. Operatic debut as "Gilda" in "Rigoletto," Brussels, Oct. 12, 1887. 4. At the Metropolitan as "Lucia," Dec. 4, 1893. 5. She continues to sing in opera at Covent Garden.

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Geographical Methods

Question Box Editor:

What is the difference between the French, the German and the Italian method of voice production? Are they all standardized?

BEGINNER.

Augusta, Ga., Aug. 15, 1921.

These terms are very loosely used. They are not standardized. The Italian method on account of the suavity of the language is apt, when good, to be very good, and the German, from its guttural sounds, when bad is very bad. The

French is apt to err on the side of over-resonance in the nose. There have, however, been supreme and impeccable German singers without a touch of guttural enunciation and French ones whose nasal resonance was not overdone. Good singing is good singing wherever it comes from and though there seems to be very little of it at present, what there is seems to come from pretty much all the four corners of the globe.

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Carreño as an Opera Singer

Question Box Editor:

Is it true that Teresa Carreño was an opera singer before becoming a pianist?

CORA J. PARKER.

New York City, Aug. 22, 1921.

Henry C. Lahee in his work, "Grand Opera in America" states that Carreño in company with her first Tagliapietra husband, Tom Karl and Mme. Tietjens, under the management of Strakosch, made her American debut as a singer. She had, however, been playing the piano in public in Europe for nearly ten years previous to that date.

???

Handel's Largo

Question Box Editor:

Can you tell me something about Handel's opera "Serse" from which the celebrated "Largo" is taken? Is the story about Circe who occurs in the Odyssey? Is the aria originally a religious one?

O. T. C.

Tacoma, Wash., Aug. 18, 1921.

Handel's opera "Serse," (the Italian spelling of "Xerxes") has nothing to do with Circe. It does not, furthermore, deal with the Persian king. It is Handel's one comic opera and the book is founded upon a Spanish comedy of intrigue. Only the names of the characters have anything to do with the classics. Much of the music is founded on London

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street cries of the period. The text of the aria is not religious but merely in praise of the shade of a tree.

???

Songs in Various Light Operas

Question Box Editor:

Can you tell me in what opera, a semi-grand opera if I remember rightly, occurs the song: 1. "For a certain there's no denying?" Also in what other works occur: 2. "Tis time for disappearing?" 3. "The Torpedo and the Whale." 4. "Queen of My Heart." 5. "Gobble! Gobble!"

SUMMER OPERA.

Washington, D. C., Aug. 22, 1921.

1. In Auber's "Fra Diavolo." 2 and 3. Audran's "Olivette." 4. Cellier's "Dorothy." 5. Audran's "La Mascotte."

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Duets for Women's Voices

Question Box Editor:

Kindly publish names of operatic duets

of medium difficulty for women's voices.

FLORA T.

San Antonio, Tex., Aug. 21, 1921.

The Letter Duet from Mozart's "Figaro," "C'est le Soir" from Tchaikovsky's "Pique Dame," "Déjà les Hironnelles" from Delibes' "Le Roi va Dit," "Sous le Dôme Epaïs," Delibes' "Lakmé," "En Silence Pourquoi Souffrir" from Lalo's "Le Roi d'Ys."

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The Piano

Question Box Editor:

Did Pleyel invent the piano or merely improve it? TECHNIQUE.

Philadelphia, Aug. 10, 1921.

He merely improved it. The first piano maker of any note was Bartolomeo Cristofori who lived in Florence in the early part of the eighteenth century.

Contemporary American Musicians

No. 184

Horace Johnson

HORACE JOHNSON, composer, was born in Waltham, Mass., Oct. 5, 1893. His mother was a concert singer before her marriage. He received his



Horace Johnson

Boston Symphony, 1914-16; and com-

position with Bainbridge Crist, Boston, 1914-18, being one of Mr. Crist's first composition pupils.

Mr. Johnson's compositions include many songs, among them "Dirge," "Winter Has Come," "Lost Love," "Wings," "Flames," "Thy Dark Hair," "Absence," "Two Children's Song Bits," "Song of the Shepherd," "Night Clouds" and "The Pirate." John McCormack, May Peterson, Jeanne Gordon, Marie Tiffany, Royal Dadmun, Walter Greene, Paul Reimers, Eva Gauthier, George Meader, Helen Stanley, Frances Sonin and others have presented his works in concert. He has in manuscript compositions for piano; a violin, cello and piano trio, choral works and songs, among which are "Deserted Garden," "November Night," "Iris Meadow" and "When Pierrot Sings."

Mr. Johnson was formerly assistant editor of the *Musical Observer*, for which publication he conducted the "Discal Review," "Current Musical Production" and also wrote special articles.

Richard Hammond Seeks Color of China in Song

American Composer Demonstrates High Gifts in Recent Works—Completes Sketches for Orchestra Suite Suggested by Fairy Lore of the Celestial—Poetic Instinct That Dominated Early Creations Also Distinguishes Later Efforts—Rich Imagination Revealed in Artistic Development—Captures Moods of Herrick and Villon in Lyric Writings

By Frederick H. Martens

AMONG the group of younger Americans who, each at their given moment, have discovered that music among all other arts was that which, first and last, claimed their fealty, Richard Hammond is by no means the least. It is not until the hiatus between thought in tone and the expression of thought in tone has been bridged that musical inspiration itself does not suffer more or less in the process of evolution toward utterance. Yet even in the earlier compositions of Richard Hammond, piano numbers such as the brilliant, almost photographic Chinese impression, "Lanterns"; the "Gitanesques et Scènes Espagnoles," the poetic little "Suite d'un Rêveur" (dedicated to Prof. Attilio M. De Vitalis, the composer's first teacher); an individual gift of invention and a poetic instinct which is never at fault are plainly in evidence. This poetic quality, too, predominates in the composer's earlier songs, some of which have already been identified with the programs of well-known singers: Harrison Bennett, for instance, has sung the "To Delia," from the "Six Songs from Burns"; Sophie Braslau the really exquisite "Cradle Song of the Virgin," a setting of a poem by Elizabeth Hammond which has the simple melodic unity, the devout purity and the naive harmonic effectiveness of some early religious *fabliau*; and also, though it is akin neither in the thematic nor operative sense with the music we find in Massenet's "Jongleur," it has the true medieval atmosphere we find in certain songs of that score. Graveure has sung the appealing setting of Gérard de Ner-



Richard Hammond, American Composer

val's "Les Cydalises" and the gloomy Scotch ballad, "The Twa Corbies"; and Werrenrath has presented the Hammond song version of John Todhunter's "Mauve."

A Chinese Suite for Orchestra

More important is the suite of "Six Chinese Fairytales" for orchestra for which Richard Hammond has already finished the sketches, and which he expects to complete in the remote calm and quiet of some Swiss or possibly Pyre-

nean hamlet, where the song of the phonograph is unheard and where Rachmaninoff's "Prelude" on the player-piano is an unknown quantity. The idea of this orchestral suite was suggested to Mr. Hammond by a friend who had recently translated "The Chinese Fairy Book," published by Frederick A. Stokes Co., and felt impelled to call the composer's attention to the poetic beauty and color of some of their incident and description, admirably adapted for musical development. The "Sea of Heaven," girt by forests of chrysoprase and trees of jade, the portrait of Dschang-Go, the Immortal, the sorcerer's evocation of the Moon Fairy out of the immaterial radiance of the lunar rays, the charm of the Land of Fortunate Clouds, of the magician's singing girls who sang songs of the ancient kings, the music of the pygmies in the tale of "The King of the Ants," all have the stimulus of a poesy part pictorial, part more subtly impressionistic, one that the gift of imagination may transmute into beauty on the tonal plane. And they have found their musical fulfillment. The themes and modern coloristic possibilities of the contrasting numbers of the suite have already been blocked out, and with a view to suggesting the color of the original Chinese wood winds, used with string background, harp, celesta, in some cases the piano, the composer has studied the most authoritative modern works on Chinese music and the Chinese orchestra.

In the same Asiatic tonal ambient the composer is developing as songs a group of poems whose subjects have been drawn from the same fairytale source. In them—the delicate, fanciful "Moon Fairy" is a lovely example of his handling of the exotic—as in his suite, he does not make the pentatone scale his general idiom, since its exclusive use might lead to tonal monotony, but reserves it for color effect.

In the Spirit of Herrick and Villon

Far removed in spirit from the tonal atmosphere of that land in which the rolling waters of the Yellow River are supposed to have given birth to the first musical sound, are the frankly and heartily melodic, if—in keeping with the character of their poems—emotionally not too profound, "Elizabethan Love Songs," two groups of ten songs. The melodies have a breath of an older, greener and more direct England, of the "spacious days" of the Tudors and the earlier Stuarts. It is this concordance with the spirit of their Elizabethan texts, this avoidance of the vague and graceful tenuity of impressionism where impressionism is not in keeping, which makes these songs attractive, and will no doubt—since they are short—commend them to singers for encore use.

Together with these Elizabethan songs should be mentioned the composer's successful development, in his "Chansons d'Antan," a group of old French songs still in manuscript, of poems by François Villon, and of ancient French folk-texts of the sixteenth and seventeenth centuries. In such things as Villon's "Mort, j'appelle à ta Rigueur," and "Venez à mon Jubilé," in de Marchault's dramatic "Rondeau," and in the folk-wise "Complainte Populaire," Mr. Hammond has

caught to perfection the atmosphere, melodic and harmonic, of an age which, if it had its coarse and cruel aspects, also developed in its folk-music and verse as well as in the art poems of a Villon, a simplicity of piety and an innocence of feeling which our own sophistication cannot help but envy.

In the Modern Vein

A happy augury of Richard Hammond's future as a composer is his breadth of musical sympathy. He is as susceptible to the beauty of nature in our own Florida as he is to the exotic appeal of the fire and color of the glimmer-stalk grass of sacred Chinese mountains; he can seize with an instinct which is not at fault the widely different literary values of an Elizabethan love lyric and a Villon ballade; he can turn from a "Canción Árabe," by Perez de Vega, to Albert Séart's "La Ville Morte," and inspirationally secure happy results which justify his eclecticism of choice. The "Trois Nocturnes" by Albert Séart are entirely modern in concept, they are definitive and perfected examples of the individual style which the composer has developed in the treatment of the modern subject, and are appropriately dedicated to Georgette Leblanc. In this latter vein, too, has been conceived the setting of Richard Addington's "Like a gondola of green, scented fruits . . ." a gondoliera in whose melody we are grateful to miss the commonplaces of the Venetian *canzone popolare*, and whose accompaniment secures a delightful effect of water purling to the liquid dip of the oar by means of a peculiar little recurring chromatic swirl of grace notes. A new piano group, finally, of delicate pieces of sentimental appeal—sentimental in the poetic, not in the popular sense—is the composer's "Valse Fanées." These "Faded Waltzes" have something of the quality, tonally, which we find in lovely old tapestries whose originally glowing colors time has softened with a kindly hand. To make a distinction, they evoke the spirit, the soul of sentimental reminiscence without any crudities such as the scattering of too obvious a rice-powder in the shape of conventional "Ashes of Roses" to secure the proper degree of bleaching. In this lies their subtle charm, their poesy—that like some magic mirror they reflect for each listener his own individual memories of the past, that one may find in their musical measures that poetic aspect of the truth of forgotten things which differs for each and every auditor.

Though, musically speaking, Richard Hammond may say with Keats, "Much have I traveled in the realms of gold, and many goodly states and kingdoms seen," there can be no doubt, given his broad receptiveness to beauty in manifold form which is the prerogative of the composer who has a real message, that he will be destined more than once, like the poet, to feel "like some watcher of the skies when a new planet swims into his ken." This is the experience of every tone-poet who is worthy of the name. And in view of what Richard Hammond has already produced musically, and the quality and originality of his more recent and more finished work, we are justified in hoping that he will go far along the unbeaten tracks which lead only those who have the gift of creative imagination to new Hesperides to ensure their return with apples of gold.

Selim Palmgren, the eminent Finnish composer, will give a series of piano recitals throughout the United States during the coming season. His New York debut will be made at Aeolian Hall in October. Mme. Palmgren, known professionally as Maikki Jarnefelt, and who is a noted concert and opera soprano, will also be heard in recital.

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Irene Bliss Smith, Soprano

Irene Bliss Smith, soprano, a voice teacher of Conneaut, Ohio, appeared as soloist at the concert on the Mall in Central Park on the evening of Aug. 28. Her number was the old ballad, "Answer," by Robyn. Since June, Mrs. Smith has been working with William Stickles with special attention to American songs. At her appearance at a concert at the Washington Irving High School on Aug. 22, she introduced a song by Mr. Stickles, "Bring Back the Golden Days." She also gave Lieurance's "By the Waters of Minnetonka," in which she was assisted by Walter Peters, violinist.

During the war, Mrs. Smith was active as a song leader in Conneaut. She organized a community chorus, an Italian and a Finnish band and the MacDowell Service Quartet, which, made up of four of her girl pupils, sang at Camp Sherman and at other public performances.

Demonstrate Ampico at Asbury Park

ASBURY PARK, N. J., Aug. 29.—Concerts at which the Knabe Ampico piano was used were given at the New Monterey and Loch Arbour Hotels, one on Wednesday, and a second on Thursday of

last week under the direction of N. B. Pratt. The artists at the Monterey concert were Henry Souvaine, pianist; Geraldine Marwick, soprano, and Sigmund Spaeth, musicologist and lecturer. At the Loch Arbour concert, which was in aid of the Ann May Hospital, Charles Cooper, pianist, replaced Mr. Souvaine. The programs were admirably arranged and the audiences that filled the ballrooms of the hotels manifested marked appreciation.

UNION MEN GIVE CONCERTS

Giant Orchestra at Lexington Theater Conducted by Arnold Volpe

An orchestra of 258 players gave a series of concerts at the Lexington Theater last week in behalf of the musicians involved in the present union dispute with New York theater managers. This band of proportions to satisfy the heart and ear of a Berlioz was made up of musicians from the vaudeville and motion picture houses, assisted, according to announcement, by members of the Philharmonic, New York Symphony, Russian Symphony, Metropolitan Opera House, and other orchestras. Arnold Volpe conducted. There were fifty first violins. The opening program on Sunday, Aug. 21, was devoted to Wagner and Tchaikovsky, and this was followed on Monday by an "Italian Night" in memory of Enrico Caruso. A Russian Night was given Tuesday, a French Night on Wednesday, an Opera Night on Thursday, a Wagner Night on Friday, and a "popular" program on Saturday.

Mr. Volpe was called by the Musical Mutual Protective Union to conduct the concerts. The first was given after only three rehearsals. "Guest" conductors announced included Modest Altschuler. Soloists, including Theodore Gaston Dubois, cellist, on Saturday night, added to the attractiveness of the programs which have been enthusiastically received by the audiences.

Edouard Hesselberg Joins Faculty of Sherwood Music School

CHICAGO, Aug. 29.—The Sherwood Music School announces the addition to its faculty of Edouard Hesselberg (D'Essenilli), pianist, composer and teacher. Mr. Hesselberg received his education at the Moscow Royal Philharmonic Conservatory, being a classmate of Scriabine, Lhevinne, Petschnikoff, and Rachmaninoff, and receiving a laureate medal upon graduation. After a period of study with Rubinstein, he began a concert career, appearing with Sembrich, Nordica, De Reszke, and others in Russia and on the continent. Mr. Hesselberg is also a writer on musical subjects, having been Canadian editor of Elson's "Modern Music and Musicians" and advisory editor with Strauss, Debussy, Elgar, Chadwick, and Damrosch in preparing the "Art of Music" for the National Society of Music.

Tirindelli Returns to Cincinnati

After concluding the master classes in violin which he has been holding in New York, P. A. Tirindelli has returned to Cincinnati for the new session of the Conservatory, of whose faculty he is a member. During the summer Mr. Tirindelli has been planning programs for the Conservatory Orchestra, which he conducts. As a personal friend of Caruso, he has devoted special care to the arrangement of a memorial program which will be given early in the term.

BOLM GIVES RECITAL AT CORNISH SCHOOL

Faculty and Students Appear —Seymour Resigns from Nordica Club

SEATTLE, WASH., Aug. 27.—The feature of the close of the summer season here was a recital of Adolph Bolm and his pupils at the Cornish School on the evening of Aug. 15, the performance being repeated on the afternoon of Aug. 17. The presentations were representative of a high standard of the terpsichorean art. Music of Chopin, Strauss, Rachmaninoff, Liszt, Brockway, and Chaminade was used. Mr. Bolm appeared in several solo numbers, as did Caird Leslie and Franklin Crawford. Mary Ann Wells and Clara Forova were partners in duet dances with Mr. Bolm and Mr. Leslie respectively. Paul McCool, who played many of the accompaniments and also the Liszt Etude in D Flat as a solo, gave evidence of fine pianistic attainments, which he has demonstrated many times during the past season.

Milton Seymour has resigned as con-

ductor of the Nordica Club. Mr. Seymour seven years ago organized this choral club of young women and has since been the accompanist-conductor. Regularly twice each season the club has given musical programs, devoting at least one-half of each concert to feature songs in costume. The club has become an integral part of Seattle's musical life, largely through the efforts of Mr. Seymour, but owing to increasing demands on his studio concert activity, he has been compelled to turn this work over to another.

Among the out-of-town visitors of the past week were Earl Towner, composer and conductor of Fresno, Cal., and Otto Stahl of the School of Music, Ann Arbor, Mich., and national historian of the Phi Mu Alpha-Sinfonia fraternity.

D. S. C.

Jesse G. M. Glick, writer of lyrics, left San Francisco on Aug. 15 for a tour through the East. Mr. Glick is connected with the firm of Sherman, Clay & Co., and this is his first trip to his home and the Atlantic sea coast in many years.



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New Conservatory at Miami to Be Art-Center

Bertha M. Foster, Head of Jacksonville School of Music, Tells of Expansion of Her Work—Florida Resort to Erect Building for New Institution—Hopes to Supply Cultural Wants of South with Liberal Curriculum

LAST fall, word came from Jacksonville, Fla., that Bertha M. Foster was going to expand her School of Musical Art there into an institution unique in size and artistic significance. But it is not in Jacksonville that she is to realize her dreams. Miss Foster, in New York on business, told how she decided to transfer her efforts to Miami.

At a meeting of the Jacksonville Realty Board Miss Foster presented her plans for an institution in Jacksonville. Her efforts, extending over two years, had brought the larger school no nearer to reality, but through the accident of a Miami business man's presence at the meeting, it was the occasion of her triumph. This gentleman no sooner heard Miss Foster's proposals than he jumped at their possibilities for his own city. This conservatory was just the sort of thing that Miami had been want-



Bertha M. Foster, Who Is to Open an Unusual Conservatory at Miami, Fla., This Autumn

ing. It didn't take Miss Foster more than a week or two to decide that Miami was just the sort of thing that she had been wanting for the conservatory.

"Of course," she says, "though the city has promised in print to have the building for my conservatory ready by spring, it will take more than this first season to launch the work. The Jacksonville school represents twelve years' effort. From a tiny studio with very few pupils, it has grown till it has a student-body of 750 and a faculty of thirty-five. I shall continue this school under my sister's business management, as a purely local institution. But it will be at my Miami school that I shall have the pupils from the North and other parts of the country whom I had hoped to draw to Jacksonville.

Temporary Quarters Engaged

"Temporary quarters have already been engaged, and I have secured sev-

eral teachers. Emily Byrd, a Stojowski pupil, will head the piano department; Peggie de Purucker, who has studied with Marteau and Auer, will take charge of the work in violin; Sherman Hammett, a Chalif graduate, will come from the Jacksonville school for the work in dancing, and I shall have a Mlle. Arnaud for French. Then there will be teachers for dramatics and arts and crafts. This first season I shall scarcely attempt a set curriculum, but it will be arranged that work done by the pupils will stand to their credit when a curriculum is finally settled on. I expect to open the first term early in November.

"In a word, my object is to build up an art center not only for Florida but for the United States. The fixed population of Miami is only 40,000; the rest of the people who throng the streets are millionaires from the North and other parts. Air travel need become very little more facile than it already is for

Miami to be as accessible for the wealthiest element in the country as a suburb of New York. Twenty-five years ago there was no Miami; to-day it is the most magically beautiful of cities. But it has shared with Florida as a whole a lack of cultural opportunity; it is off the track of actors and musicians. My conservatory building is to be a temple of all the arts. I shall have dormitories, an auditorium seating 3000, with a thoroughly modern stage and a pipe organ; there will be weekly recitals, and we shall give much attention to pageants.

"My Jacksonville school is already the nucleus of musical education for a large section. I send out teachers to organize the work in other cities. Another special feature is the entertainment groups which we send out from among our students. They receive no money for their appearances, but they give pleasure with them and gain valuable experience. Some of the Miami hotels are already asking me for the first entertainments to be given by the students of the new conservatory."

D. J. T.

Nana Genovese has left for her vacation in Asbury Park, where she will seek relaxation in motoring, a new accomplishment of the singer. She took with her a number of new American songs which she will study during her vacation. She will make appearances in opera this fall.

ELLEN RUMSEY

Contralto



Photo by Aldene

Soloist, Mendelssohn Choir, Toronto

Ellen Rumsey, a young mezzo soprano new to the city, is the possessor of a voice of moving warmth and beauty and rare sincerity of expression. She is young, slight and winsome with a beautiful voice that captivated everybody even when she seemed a bit afraid of such an austere adult role. In the quartette section of the work the four voices blended into a surprising ensemble of contrasts, in which her voice was the effective, sympathetic link.

—"Musical Canada."
(By Hector Charlesworth).

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Music Languishes as Europe Seeks Money

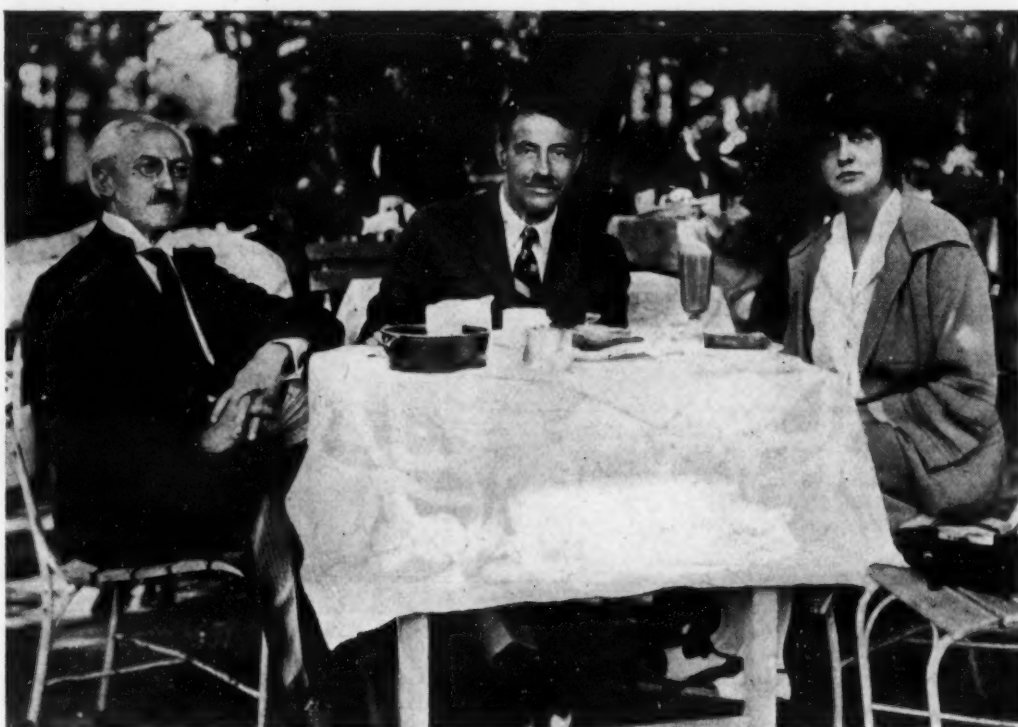
Alexander Lambert, Pianist-Pedagogue, Returned to America, Tells of Conditions Abroad—Nikisch to Come to United States Next Year—Finds Artists Influenced by General Scramble for Gold—Munich Festival Poorly Attended—Tax on Concerts in Czecho-Slovakia Discourages Musicians

A STORY of apathy in art, of an eagerness in the chase for money, was told by Alexander Lambert, well-known pianist and pedagogue, who returned from Europe on the *Aquitania*, reaching New York on Aug. 20. One item of news he was able to give was that Artur Nikisch intends to visit the United States next year.

Mr. Lambert spent two months in Europe, where, as he put it, he went to get away from music. His itinerary included France, Germany, Switzerland, Bavaria, Austria and Czecho-Slovakia, and much of the time was spent in observing economic conditions and resting, rather than in concert-going.

"You can understand," said Mr. Lambert, "that after all the music one gets in New York in the winter, I was glad enough to escape from it. What interested me far more than sonatas and symphonies, was whether the state of various European countries was what I had heard, and what was the attitude of the people, especially the Germans toward Americans."

"Well, let me say that in Germany, Americans take precedence over everybody else. When the Germans see an American passport, they cannot do enough for you. Why is it? I can't say. I only know that I had none of the experiences so many have told about, of



A Breakfast Scene in Carlsbad—Alexander Lambert Enjoys an Institution of the Kaiserpark With Fritz Kreisler and Mrs. Kreisler

discourtesy and interminable waiting in line.

"Prices, which are high for natives, are as nothing when you carry American dollars. I stayed in a charming hotel in Oberwiesenthal for several weeks and there I paid eighty marks a day, which is about one dollar, for a room and bath and three meals. Wages for the native are low, though. I talked to one man in Carlsbad who told me he was paid eight marks a day, which is only about ten cents. You see, the relative difference between eight marks for labor and eighty for hotel bills, is quite large, though of course this man was not a person who would be living in a hotel.

Germany Well Fed

"I saw no poverty there at all. The people all look well-fed and the only difference was that the boys and girls of fifteen and sixteen who were young children during the years of the war, are undersized. Mark my words, Germany will be the first country in the world to recover entirely from the war. In Oberwiesenthal, for instance, every little house was a factory for the making of something or other. How can we, how can any country compete with a people that has reduced the cost of production to an irreducible minimum as the Germans seem to have done?"

"The Germans of the old school all want the Kaiser back. I used to talk to people on the trains about political conditions before and since the war and

I found invariably that the older men would be glad to see the Hohenzöllern dynasty re-established. The younger ones liked the new conditions. They are all changed to a great extent and are all more civil and genial. I think they realize that liberty is a good thing after all. As a nation they seem to have lost their overbearing attitude altogether.

Saw Moszkowski in Paris

"In France I found everything exorbitant. Everybody there is trying to have a good time and nobody seems to think of work. I saw Moszkowski in Paris. It was before any of the money collected for him here had reached him, and he was in a very sad condition, but happy to know that his many friends on this side had not forgotten him.

"Munich was as gay as ever. I had heard that Americans were unpopular there but I found the contrary to be true.

The music I thought poor. I didn't go to any concerts but the Wagner performances at the Prinz Regenten Theater were far below our standard. The older singers have grown passé and the younger ones are not sufficiently trained and have not learned the traditions as yet. It is the same thing that one observes everywhere, the mad rush to make money whether one possesses real merit or not. The festival was not particularly well attended in spite of Dr. Muck's directing. With the rate of exchange what it was, I lived very cheaply in Munich. I had five people to dinner one night for about \$2.

Many Musicians in Carlsbad

"My stay in Carlsbad was very pleasant. There were many musicians there, amongst them, Mr. and Mrs. Kreisler, Bodanzky, Alfred Hertz, Julia Culp, Mme. Matzenauer, Weingartner for a short stay, Henri Marteau, Frieda Hempel and Rosenthal. Rosenthal wanted to give a concert but the Czecho-Slovakian government levies a tax of sixty per cent on all concerts so it was hardly worth while. He played for me privately, however, and I must say he is a great artist. He has altered his style considerably. All the European artists are eager to come to America this season. Nikisch, you may be interested to learn, will be here next year, but I am not permitted to give any details of how he is to come.

"When all is said and done, I am glad to be back. There is no trouble in any of the parts of Europe where I went. I mean everything is calm and you feel freer than you do here. Also you can drink what you like! I would advise Americans going abroad with little money to keep away from France and Switzerland, and if they want to study to go to Germany, for you can live handsomely and have all the lessons you want on a comparatively modest sum."

J. A. H.

Max Rosen Appears in London Recital

LONDON, Aug. 25.—Max Rosen, violinist, made a successful appearance at Aeolian Hall recently. The *London Morning Post* characterizes him as possessing "unusual technical command of his instrument, a round and full tone, and an unusually perfect style of bowing." He displayed maturity and authority in his playing, the *London critic* concludes.

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Mrs. Oscar E. Busby, 233 North Ewing Ave., Dallas, Texas.
Jeannette Curry Fuller, 50 Erlon Crescent, Rochester, New York.
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Stella Huffmeyer Seymour, 1219 Garden St., San Antonio, Texas.
Mattie D. Willis, 915 Carnegie Hall, New York City, Aug. 1.
Laura Jones Rawlinson, 554 Everett St., Portland, Oregon.

Harriet Bacon MacDonald, 825 Orchard Hall Bldg., Chicago, Dallas, Texas, June 1; Chicago, Aug. 1, 1922.
Mrs. Ura Winkle Synott, 824 North Ewing Ave., Dallas, Texas.
Ruby Frances John, Dallas Academy of Music, Dallas, Texas.
Maude Ellen Littlefield, Kansas City Conservatory of Music, Kansas City, Mo., August 1.
Cora Matthews Garrett, Bay City, Texas.
Lobel M. Tone, 400 Grand View St., Los Angeles, Cal.
Elizabeth Hasemeler, 41 South 21st St., Richmond, Ind.
Mrs. Beatrice S. Eikel, Kidd-Key Cons., Sherman, Texas.
Mrs. H. R. Watkins, 124 East 11th St., Oklahoma City, Okla., Aug. 1-Oct. 1.
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FAMOUS TENOR
IN EUROPE, SEASON 1921-22

Art of Bispham Attracts Students to Chicago Master Class



Photo by Kaufman & Fabry, Chicago

David Bispham, Noted Vocal Teacher, Photographed With Some of the Students Who Attended His Master Class at the American Conservatory, Chicago, This Summer

CHICAGO, Aug. 29.—David Bispham has left Chicago for New York after conducting a successful master class at the American Conservatory. In addition to his private work, Mr. Bispham directed two interpretation classes each week, and a special lecture series which was largely attended by members of the course in public school music.

The pupils in his master class were as follows: Austin Abernathy, Clifford Bloom, Ada Blakeslee, Ruth Blaylock, John L. Clark, Mrs. R. M. Churchman, Helen Clague, Ben C. Crow, Lena E. Dale, Priscilla H. Dobbs, Mrs. Ruby Donaldson, Mrs. Caroline Encell, Mrs. L. T. Evans, Mrs. Willis Fleetwood, Willis Fleetwood, Mrs. T. P. Fitzgerald,

David Griffin, Florence Gullans, Evelyn Goodsell, Sophia Hermanson, Mrs. Holding, Agnes Irwin, Arthur John, Adaline Jones, Mrs. Katherine P. Krah, Lola Klement, H. L. Kohler, Mabel Linn, Edith Lehman, Mrs. Edward LaShelle, Mrs. L. A. Loeb, Mrs. T. Lieurance, Elizabeth L. Murphy, Mary Merwin, Katharine McCall, Pattie Metcalf, Mrs.

Harry Moses, Elsie Mitchell, Dorothy McAlpin, Mrs. L. A. Moe, Miss N. L. Olin, Miss Parrish, Mrs. Lane Robertson, Lillian Rutlin, Gertrude Russell, O. C. Rennie, Maud Russell, Mrs. H. A. Schwarrock, Mrs. J. Senden, Marguerite and Kirk Taylor, Mrs. H. A. Tye, Lillian M. Way, Mollie Wiggins and Mrs. Louise Winters.

CINCINNATI TO RESUME MAY MUSIC FESTIVAL

Zoo Opera Season Closes— Open Air Concerts for Next Summer

CINCINNATI, Aug. 27.—The May Festival Chorus, which last year suspended its activities, will resume rehearsals on Oct. 3, under the leadership of Alfred Hartzell. The golden jubilee of the organization will be held in 1923, with a music pageant. Lawrence Maxwell, president of the Board of Directors, is in Europe for the purpose of selecting a director for the pageant. For several years the conductor of the Cincinnati Symphony has directed the spring performance, and it is not likely that a change will be made next spring.

Capacity audiences attended the closing performances of the summer opera season at the Zoo, under the direction of Ralph Lyford. Frank Waller, assist-

ant conductor, gave two performances of "Faust" during the last week. Throughout the season it was found that the grand opera presentations drew larger audiences than comic opera.

An arrangement has been made by the Municipal Park Department and the trustees of four funds established for the presentation of open-air concerts during the summer whereby the funds will be united to provide for a large orchestra next summer. Concerts will be given at the city parks on alternate Sundays. Among the members of the committee to have charge of the series will be Bertha Baur of the Cincinnati Conservatory and R. F. Balke of the College of Music. The orchestra will probably be led by the assistant conductor of the Cincinnati Symphony. N. P. S.

Hans Hess Booked for Western Tour

Hans Hess, 'cellist, is preparing for concerts in New York and Chicago, and has been engaged for recitals with many universities, colleges and music clubs.

His first tour will take him to Kankakee, Kenosha, Hot Springs, Port Arthur, Tex., Baker, Ore., Valley City, N. D., Spokane, San Francisco, Yuma and Indianapolis.

Vanderpool Songs Featured at Concert on Jersey Shore

NORTH ASBURY PARK, N. J., Aug. 29.—When Emily Beglin, soprano, appeared as soloist on one of the programs arranged by Harold M. Stillwell, music director, at the New Monterey, she had Frederick W. Vanderpool, the composer, as her accompanist. Her solo group consisted of three Vanderpool songs, "Values," "Ma Little Sunflower" and "The Light." The orchestra under Mr. Stillwell played numbers by Auber, Eilenberg, Luigini and Scharwenka, and Willis Bowne gave "The Lost Chord" as a cornet solo.

New Engagements for Vera Curtis

The series given under the auspices of the Institute of Arts and Sciences at Columbia University will be opened with a recital by Vera Curtis, soprano, on Oct. 27. Another booking recently made for Miss Curtis is as soloist with the Cercle Gounod of New Bedford, Mass., Rodolphe Godreau, conductor, on Feb. 12. A recent summer engagement was as soloist with the orchestra under the direction of Wassili Leps at Willow Grove Park in Philadelphia, during the week of July 31.

Alice Moncrieff Camping in Colorado

During her vacation in Colorado, Alice Moncrieff, contralto, has had as her guests in her mountain cabin Elizabeth Cueny the St. Louis manager and her sister Miss Cueny. Miss Moncrieff will not return to the East until late in September. One of her early appearances will be in concert with Vera Curtis, soprano; James Price, tenor, and J. Campbell-McInnes, baritone, in Ridgewood, N. J., on Oct. 12.

Roderick White to Be Heard Twice in Aeolian Hall

Two Aeolian Hall recitals are scheduled for Roderick White, violinist, the first in October and the second in February. Mr. White will be heard in Kimball Hall, Chicago, on Oct. 7, after appearances in Michigan. He has been booked for a Southern tour in November and December, and will visit the Pacific Coast later in the season under the direction of Evelyn Hopper.

George Engles, manager of the New York Symphony, was a member of the jury awarding prizes in the recent Paris Conservatory examinations.

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ALTER THEATER FOR MONTREAL CONCERTS

St. Denis Will House Musical Attractions Exclusively in Future

MONTREAL, CAN., Aug. 29.—The St. Denis Theater, formerly one of the chain of Paramount picture theaters, has been converted into a concert hall, in accordance with the plan announced in the issue of MUSICAL AMERICA dated Aug. 20. The St. Denis, which is under the management of N. L. Nathanson, managing director of the Paramount Theaters, has housed the principal concert and opera engagements in Montreal for the past two years. Concert managers, however, were continually embarrassed by a conflict with other attractions seeking the use of the hall, regarding suitable dates.

With the definite announcement of the change in policy of the house, practically

every concert manager in the city has reserved dates. Evelyn Boyce, Louis H. Bourdon, J. A. Gauvin and Miss Cunard have each scheduled from ten to twenty attractions.

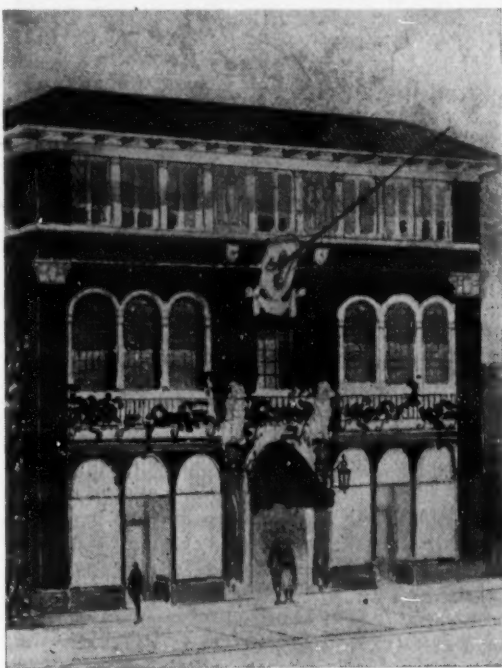
Work is nearly completed on alterations designed to make the hall more suitable for concert patrons. The foyer has been greatly enlarged, providing a promenade and better entrance facilities. The orchestra pit has been extended to make possible the accommodation of a large body of musicians, and additional dressing rooms have been equipped for the convenience of opera companies. An elevator has been installed, and the auditorium will be newly furnished with opera chairs. MACD.

John Doane and Lillia Snelling Heard in San Diego

SAN DIEGO, CAL., Aug. 27.—John Doane, New York organist, and Lillia Snelling, contralto, were heard in a concert at Balboa Park on Aug. 16. The musicianship of the artists gratified the

audience that taxed the capacity of the pavilion. Mme. Snelling's numbers were the "Liebestod" from "Tristan und Isolde" and the "Song of the Mesa" by Grunn, to which she was compelled to add encores. Following his season in San Diego, Mr. Doane will return to New York to reopen his studio. W. F. R.

Fine Arts Building to Provide Home for Music in Cleveland



Facade of the Fine Arts Building Now Being Erected in Cleveland

CLEVELAND, Aug. 29.—A building to be devoted exclusively to the music and art professions of Cleveland is being erected on Euclid Avenue in the vicinity of the Masonic Hall, where the Symphony concerts are given, and near the new Cleveland Institute of Music. The structure, to be known as the Fine Arts Building, will be three stories high, of Italian renaissance architecture, and will be equipped with all conveniences for modern art and music studios.

The building has been financed by the Fine Arts Company in an effort to provide teachers and artists of the city with accommodations at reasonable rentals. A. A. Kalish is president of the company. Portrait reliefs of masters, represent-

ing music, drama, sculpture and painting appear on the façade, with replicas of the Cantoria Frieze by Della Robbia in the Museum of Florence. A salon will be fitted up for recitals and exhibitions. The Col. J. H. Devereaux home- stead has been remodeled to form a portion of the building.

RADIO CONCERTS IN UTICA

Music Programs Transmitted by Wireless to Thousands of Auditors

UTICA, N. Y., Aug. 29.—Wireless concerts are becoming popular in this city, due to the interesting experiments of the Utica Radio Club which recently provided a series of unique concerts for thousands of persons by means of a traveling wireless telephone set, mounted on an automobile truck. In the recent concert the music of thirty-four phonograph records was transmitted from the station of Charles Schrader.

In the near future it is planned to hold wireless concerts in the business sections of the city. To amplify the sound a magnavox is used and the effect is surprising in tonal quality and volume. Those in charge of the wireless concerts are Elmer Smith, president of the club; Robert Evans, chief operator; Edward Weiss, vice-president, and Dean Wallace. A. E. P.

Godowsky's Bookings Extended in Mexico

Popular enthusiasm in Mexico for Leopold Godowsky, who was booked for a series of six piano recitals in the southern republic, has caused his engagement to be extended to twenty performances. Six recitals were given in Mexico City alone, and his tour will take him to Guadalajara, Puebla, Monterey, San Luis Potosi, Merida and Torreon.

Orchestra Planned for Washington, D. C.

WASHINGTON, D. C., Aug. 29.—Harry L. Katz, manager of the Washington Concert Bureau, is formulating plans whereby the Capital may have a symphony orchestra. Mr. Katz means to assemble the capable musicians of this city into an organization to be heard at civic and artistic events. W. H.

The Flonzaley Quartet, now in Europe, has been engaged for concerts in Winterthur, Switzerland; also in Amsterdam, Paris, Brussels and London. The quartet will sail for America on the Mauretania on Oct. 22.

FRANK WALLER Wins Significant Success!

Owing to the splendid recommendation of Albert Coates, Frank Waller was chosen to conduct "The Beggar's Opera" on its American tour. It is no small credit to Mr. Waller that he fulfilled the position to the entire satisfaction of the splendid English cast who were coached by Sir Thomas Beecham, and were directed in London by Eugene Goossens, Jr., one of the foremost of younger conductors and composers.

During the summer season of Grand Opera in Cincinnati, which has just closed, Mr. Waller conducted many of the performances.

A FEW NOTICES FROM THE CINCINNATI PRESS:

"Enquirer"—Faust was particularly interesting to Cincinnati music lovers for the reason that it afforded them an opportunity to become acquainted in a small degree at least, with the capabilities of Frank Waller. Mr. Waller conducted like a seasoned veteran, which in fact he is though still young in years. Last night Mr. Waller held his orchestra and vocal forces under splendid control, and the result was an eminently satisfying performance of Faust. The orchestral support under the baton of Frank Waller was a genuine musical treat.

"Post"—The orchestra (Cincinnati Symphony) under the baton of Frank Waller was at its customary brilliancy.

"Times-Star"—The performance was directed by Mr. Frank Waller—showed his familiarity with the work and its orchestral detail—his effects were well considered and very well received.

"The Womans Press"—The entire production went with remarkable finesse and smoothness, and for this credit must go to Frank Waller the musical director.

"Tribune"—Mr. Waller's reading of the score was one of the notable features of the opera.

"Florence French in Musical Leader" (Chicago)—Frank Waller is a conductor who belongs to the class born, not made. He should be leading big operatic performances. He is one of the best.

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"Artistically Miss Lyndgren ranks high. She has a superb dramatic voice of astonishing volume, lovely quality and range, which she directs with an intelligence possessed by few."—Worcester, Mass., Telegram

New Music: Vocal and Instrumental

Three Etudes by Béla Bartók Béla Bartók's Etudes, Op. 18 (Vienna: Universal Edition) are three numbers of great difficulty, intended for the concert pianist. What gives them a special interest is that they have a value for everyone who wishes to become better acquainted with the piano works of this Hungarian modernist, in general, owing to the fact of their representing a logical development of technical problems which occur in his Suite, "Bagatelles" and other piano works. Etude No. 1, *Allegro molto*, is a study in finger expansion; the second, *Andante sostenuto*, presents ultra-modern chord combinations in arpeggiated and in chordal form; while the third, *Rubato*, with alternate time-signatures of 6/8, 7/8, 10/16, 9/16, 11/16, 15/16 and 3/4, develops chord progressions in the right hand against accompanimental figuration in the left.



Béla Bartók

The technical values of the three pieces are, however, secondary to their musical ones, and their brilliancy, original rhythms and glittering harmonic coloration throw their atonalistic beauties into high relief. But they are concert études, not merely études, with the strongest possible accent on the "concert."

"Quelque chose pour les fiancées"

an expressive little song of tender meaning, easily and pleasingly singable. It should make an especial appeal to those who are engaged, and in a day when vows are often not taken as seriously as they should be, points a moral in melodious wise.

A Ballad by John H. Densmore

strong, impassioned ballad-text by Gordon Johnstone. Many of the musically sophisticated pass such by with a Satieian sneer, but those sincere and simple of ear will delight in it when sung with a throb in the throat. It is published for high and low voice.

Preludes by Gurney and Mood Pictures by Whittaker

Ivor Gurney's five short Preludes (London: Winthrop Rogers, Ltd.) are very delightful, very pianistic exemplars of a refined art, expressive, romantic in their coloring, and not at all difficult to play. There is no conscious striving, no invoking of an elaboration out of place in the presentation of ideas simple in essence, and their sincerity and melodic charm makes them worth knowing. W. G. Whittaker's "Three Mood Pictures" are in decided contrast, as regards development. "Satyrs," dedicated to Walter S. Corder, is a rather brilliant improvisational effort, in part in four staves, to depict the goat-foot in chase of the nymph; "A Trill" is a clever and effectively devised *pièce d'effet*, a trill, practically continuous, floating either above or below the theme progressions throughout the number, which calls for careful pedalling. The third mood picture is a Lament, full of harsh and conflicting dissonances, yet with a certain grandiose sweep of expression and a real poignancy.

Seven New Songs by Four Composers

Four composers are represented in seven new songs which have recently come to hand (Oliver Ditson Co.). First in order of artistic importance, perhaps, are Werner Josten's "Canzone," "Look Thou, the Moon Is Pallid" and "The Lament of the Moon," all published for high and medium voice. The "Canzone," dedicated to Mme. Frances Alda, is an expressive two pages of lyric melody. The two moon songs, the first written for Mabel Garrison, the second for Hulda Lashanska, are exquisitely poetic, having a charm which cannot be denied. The composer has the great gift of a melodic invention, whose spontaneity and genuine

singable sentiment is invariably framed in a harmonic setting of unusually beautiful and finished workmanship, one which lends his *melos* a heightened color and appeal. It is a pleasure to make the acquaintance of songs such as these. Marion Bauer's graceful little "Epitaph of a Butterfly" is an apt melodic thought, presented with the lightness of touch and avoidance of too deep a pathos which its subject requires. It is also put forth for high and medium voice. Ralph J. de Golier's "To a Sleeping Child" is a two-page lullaby, a singing melody whose rhythm, in 7/4 time, aids it to escape the more commonplace time-inflection of its type. Robert Coverly, in "Be Thou White As the Rose," "At Eventide" and "Take But a Thought," fringes the ballad in three songs of very direct melodic appeal, all of which are written with the musician's feeling for effect and will, no doubt, find many friends. "At Eventide," in slow three-quarter time, is a particularly good example of its kind. All three are published for high and medium voice.

Some Piano Cameos

"Miniature Cameos" for the piano, by H. W. Richards (London: Joseph Williams, Ltd.) are gems—to use the word in a courtesy sense—of the more modern, commercial teaching variety. The six little pieces, included under one cover and this general title, are neatly enough written, and should serve a useful instructive purpose.

A Sonata for Piano by Ernest Austin

Ernest Austin's Second Sonata, Op. 31, for the piano (London: J. & W. Chester, Ltd.) is a fine work in three movements, and worth the attention of music-lovers who realize that this form is still capable of serving as a frame for beauty of thought and inspiration in modern music. The splendidly sonorous initial *Andante*, passionately yet loftily lyric, has a somewhat organic quality, not surprising in view of the fact that Mr. Austin is its composer. The *Allegro energico* which succeeds it, whose impetuous course is broken by an exquisite *Meno mosso* section of songful power, is thematically interesting and dramatic, and, the theme of its *Meno mosso* section serving as a connecting link at its close, moves over into the final *Vivace con abbandono* in six-eighth time. This last movement is a species of sublimated gigue, in the course of which some nice effects in blended harmonies are secured by sustaining both pedals at the same time.

An Attractive Gipsy Suite in Choral Form

"Gipsy Suite," a cantata by Luigi Denza, for women's voices, with soli and piano accompaniment (G. Schirmer), is a gladstone thing of the more pronounced melodic type, very pleasant to the ear, with a well-planned alternation of solos and choruses—"Dreams," for alto solo voice, is especially good—and developed with an easy and flowing employ of dance and other forms. It is bright and varied, musically, and as an especially attractive work of a type which honestly aims to please, should find due appreciation.

"Bluebell-Time" by Ruby Holland

"Bluebell-Time" (London: Joseph Williams, Ltd.), a new song by Ruby Holland, is an attractive melody of the lighter type, with a little *quasi parlando* middle section to set off the sprightly beginning and end: void of pretense, the song breathes sincerity and is not ineffective.

New Organ Music by a Distinguished Belgian Composer

Paul de Maleingreau, the Belgian organist and composer, in his "Opus Sacrum," Op. 10, and "Offrandes Musicales," Op. 18, Nos. 1 and 2 (London: J. & W. Chester, Ltd.) opens up interesting vistas of musical enjoyment for those who play his instrument. His "Opus Sacrum" is a suite in seven numbers, which covers the story of the Nativity, and does so in music of poetic and imaginative quality—No. 3, "Redemptionem Misit Dominus" is an excellent example—and a quite personal and very reverent musical handling of the devotional element in the old liturgic themes exploited. It is a Christmas suite of clear and noble beauty, both in thought and expression.

The two offertories share the qualities of the "Opus Sacrum," and prove conclusively that it is possible to write service music, which does not make one feel that it was written for the service, but is rather an outpouring of an inner devotional emotion, imaginatively colored.

Four Preludes by Jacques Pintel

"Four Preludes," Op. 2 (Composers' Music Corporation) by Jacques Pintel, are for piano, and not one of them lacks interest. They move easily and naturally between modern harmonic extremes and the dullness of the diatone, and supply the pianist with four numbers of individual quality within the reach of the average technique. The fourth prelude, with its broad melody projected against a *pianissimo* figuration is particularly good, and, together with the third, represents our own preference among the four. They will make many friends.

Teaching Pieces for Piano by Mana-Zucca

"In Nightland" (John Church Co.) is the title of a group of six little teaching pieces by Mana-Zucca, in which the composer's facility for graceful and pleasing melodic invention makes the most of the technical limitations imposed by Grade II. "Sweet Dreams," "The Blinking Stars," "The Full Moon," "Moon Beams," "The Lightning Bug" and "Slumber Song" are—with the exception of the Morphean first and last numbers—happy nature thoughtlets, happily presented.

Operatic Scores by Outstanding German and Austrian Modernists

Three recent scores, Franz Schreker's "Der Schatzgräber," Walter Braunfels' "Die Vögel" and Julius Bittner's "Die Kohlhaymerin" (Vienna: Universal Edition) offer a fascinating insight into the latest and most important dramatic works of three distinguished exponents of modernism in music. The three composers are distinct in their ends and trends, for all the modernism they possess in common. The music of Braunfels' "Die Vögel" (a detailed account of its first performance was given in MUSICAL AMERICA some time ago) is particularly rich in ideas, though the score is the least theatric of the three, and the Promethean element in the score offers almost too powerful a contrast to its prevalent lyric charm. The music is scenic, closely and beautifully accompanying its action, rather than operatic. Particularly lovely are the Prologue, a coloratura aria sung by the Nightingale; the orchestral introduction to the second act, which pictures the magic of a moonlit night; the romantic concert of the birds, and the altogether delightful ballet of the avian wedding; and in general the entire score is permeated with a spontaneous lyricism whose appeal must be admitted.

Franz Schreker's "Der Schatzgräber" ("The Treasure Digger"), harks in subject from the romanticism of the classics to that of the Middle Ages, not those of history but of fantastic legend. This work, an opera in a prologue, four acts and an epilogue, is his last to be performed, and represents the present high-water mark of his creative activity. Closer examination of this score—it may be commended to every music-lover whose appreciation is not fettered by formalism and didactic prejudice—accustoms one to the entire breaking-down of tonality which is a characteristic of its music, and the wonderfully glowing and dramatically pulsating effects secured by the piling-up of chromatically variegated chord-groups and figurations in novel merging of latent harmonic energies. Its music offers a vivid illustration of Schreker's own expressed ideal "... the expression of feeling, of mysterious conception, through transformation, subconsciously effected, by means of the slumbering, germinating influences of music, especially sounds." Schreker paints passion as a romanticist, however, though he does so on a new tonal plane, and uses new and more brilliantly glowing colors in the process. In a piano score of 296 pages, where almost every page opens up new and compellingly interesting tonal vistas, how is it possible to dwell on specific instances? The declamatory introductory scene, between the King and the Fool, with its initial harp

glissando, (like the celesta run in "Salomé"); *Elis'* great melodic outburst in the first act at the discovery of the treasure, with its "five-emerald chords"; the dramatic scene at the gallows in the second, in the course of which *Elis*, being allowed his final wish, to depart from this earth singing, intones a wonderful arioso which is taking up chorally and developed in a tremendous dramatic *stretto*; the many melodic beauties in the third, and the apotheosis of the epilogue express an individual preference.

Julius Bittner's "Die Kohlhaymerin" is musically as distinctive as are the scores of Braunfels and Schreker. Bittner was a discovery of the late Gustav Mahler, and may be said to have developed, in the series of operas he has written, a new form of the folk-opera. The music of "Die Kohlhaymerin" is modern mainly in its external, in the rich and novel brilliancies of its orchestration, the outward and not the inward variation of the harmonic element. Underlying all its refinements of style, its dramatic forcefulness, its color and contrast, is the racial element of folk-wise tone. Of the three vocal scores it is, on this account, the most grateful to study at the piano, since a full comprehension of idea is not conditioned on the blending of orchestral tonal nuance to the same degree as is the case with Schreker and Braunfels. The lovely Prelude, with its exquisite theme in sublimated waltz-form, which recurs again and again in the course of the work, is an example. There is much by way of beautiful, spontaneous melody of the folk-wise sort in the score, especially in the first act; an instrumental intermezzo "Der Hofbrauer Franz," between the second and third acts is a masterly bit of counterpoint; nor is the Dionysiac waltz, and at the end, the spirited close, to be despised. There is no doubt but that his countrymen look upon Bittner as the sincerest and happiest exponent of the distinctly Austrian element in the modern music-drama.

The three scores are engraved and put forth in splendid style. They are obtainable; and at a time when modern trends in musical creation in France, Spain, Italy and England are becoming increasingly familiar to us, they supply opportunities for comparative study and genuine musical enjoyment which the music-lover who wishes to keep in touch with newer developments should not overlook. All three composers, incidentally, have written their own librettos.

Instructive Piano Poses and Various Other Piano Pieces

The instructive element is strong in a group of new piano numbers (Oliver Ditson Co.). Of such things as Bert R. Anthony's "Off to Camp," "Dance of the Sprites," "Dainty Rose-Buds" and "Golden Dreams," one can only say that the march, mairka, gavotte and waltz lend rhythmic variety to pleasing melodic fancies for teaching use. Grade III in difficulty, too, are Arthur Traves Granfield's graceful "June Waltz" and tuneful "Danse Moderne" (it is not a jazz number, be it said, as might be deduced from the title). Instructive, but somewhat more difficult, and written with more art, are Louis Victor Saar's charming "Etude Valse," a dance miniature in minor, for smooth playing of triplet figurations; and his "Etude Arabesque," for quiet arm control.

An especially taking and brilliant little "Staccato Etude," very effective and between Grade III and IV in difficulty, is Berta Josephine Hecker's piece thus entitled. George F. Hamer's "Majesty of the Deep" is sonorous enough, but its majesty seems a trifle external and empty, musically.

Two compositions by Heinrich Gebhard, a "Harlequin's Serenade" and a "Mazurka lente," are well invented and have distinction and grace to commend them; nor are they overly difficult. Edouard Schütt's very melodious "Mélodie-valse," Op. 106, already reviewed in these columns in its solo form, was well worth while presenting in the edition for four hands in which it now appears.

A Violoncello Romance

Charles Elander's Romance (Clayton F. Summy Co.) for violoncello and piano is one of those more pretentious numbers in which the lyric and declamatory are contrastingly and effectively wedded in a manner admirably suited to the individual tonal quality and character of the solo instrument, and calculated to make the most of its expressive melodic possibilities. There can be no question as to its effect if well played. F. H. M.

Klibansky Teaching at Cornish School for Second Season



Sergei Klibansky, the New York Vocal Teacher, Photographed During an Interlude in His Master Classes at the Cornish School of Music in Seattle

SEATTLE, WASH., Aug. 27.—A full schedule of lessons from nine to half-past six daily has not damped Sergei Klibansky's enthusiasm for his master class work at the Cornish School of Music. Miss Cornish expresses the hope that Mr. Klibansky will be a guest teacher on her faculty as long as he is teaching. Just before leaving New York, Mr. Klibansky received an offer from Tokio for master classes in the Japanese capital next summer. Whether he will go has not yet been decided. At the celebration of the completion of the new building of the Cornish School, during the week of July 25, Mr.

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André Polak, violinist; Antonio Rocca, tenor; Ellen Beach Yaw, coloratura soprano; Marguerita Sylva, mezzo; Lydia Lindgren, dramatic soprano; Georgiella Lay, piano lectures; Franklin Cannon, pianist; Mrs. George Lee Brady, opera recitals; Jessie Masters, contralto; Ann Thompson, pianist, and Earl Meeker, baritone, in joint recitals, and Ted Shawn, American man dancer.

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Klibansky and another of the guest teachers, Theodore Spiering, the violinist, were the honor guests at a reception held at the Sunset Club.

SCHUMANN HEINK ON COAST Pays Visit to San Diego—To Make Two Eastern Tours

LOS ANGELES, CAL., Aug. 27.—Mme. Ernestine Schumann Heink spent a day in Los Angeles recently on her way to San Diego from the Orient, where she has made a long and successful concert trip. Among her experiences in the Orient, she said, were two proposals of marriage.

For two weeks she will be the guest of Mr. and Mrs. J. D. Spreckels at San Diego, and after that will go East, where among other engagements, she will sing at a convention of the American Legion. Later she will make a second eastern tour, filling engagements in the principal cities. Next summer she plans to visit England, and it is possible that she will make another Oriental trip the following year. She found large audiences awaiting her in each one of the Asiatic centers she visited. W. F. G.

LONG BEACH, CAL., Aug. 27.—An addition to the musical circles of Long Beach is Mrs. Sara Jane Simmons, soprano, who is well-known in the Middle West, having been soloist with the "Artist Company" on the Chautauqua circuit several seasons. She also appeared in light opera. Mrs. Simmons will conduct a studio here this season.

Five Months' Tour Takes Ruth Percy Through the West



Ruth Percy, Contralto, Photographed at Hollister, Cal., During Her Concert Tour

HOLLISTER, CAL., Aug. 27.—The tour which has brought Ruth Percy, con-

tralto, here, has kept her on the road for the past five months. She has sung her way through Oregon, Washington, Montana, Idaho and Wyoming as well as California. Early in September she plans to return to New York for her fall and winter concert season.

ELKS WIN PORTLAND PRIZE

Oregon Lodge Shows Largest Attendance at Weekly Organ Recitals

PORTLAND, ORE., Aug. 27.—The Liberty Theater concert attendance contest, consisting of a prize of \$500 to be given to the organization showing the largest attendance at the Sunday organ recitals of Henri Keates, has been won by the Elks' Lodge. The contest began on April 10. A check for the amount was handed to William McKinney, Exalted Ruler of the Elks, at the concert on Sunday, Aug. 14, by Mayor George Baker. Frank Lucas, director of the Elks' Band and Drum Corps, was given the money for the purchase of new uniforms. Mr. Lucas responded with a short program by the fifty piece band and the twenty piece drum corps.

Seventeen civic organizations competed in the contest. The Elks' attendance at the concerts was 1774 and the Community Service came second with an attendance of 1312. The object of the contest was to better acquaint Portland with the musical programs given by Mr. Keates, and to get better indication of what type of music the public prefers. Semi-classical ballads, Sousa's marches, grand opera selections, and songs of the past generation proved the most popular. I. C.

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Development of Musical Taste the Highest Task of an Artist

ALL music that affords a true medium of expression is good music. Even as the evolution of mankind is represented by groups of people at different stages of development, yet all progressing, so all grades of music that form the true expression of any set of people have their place in the evolution of musical culture, from the lowliest ragtime to the most elevated chamber music.

As in the greater evolution, some people more fortunately disposed than others move more quickly through the lower grades, and are apt to be impatient with and intolerant of the more slowly moving individuals. Here, as in all else, the trouble arises from those in advance who, through lack of sympathetic understanding, question the sincerity of the others. This results in recrimination and rebellion by the more advanced, and an aping by those behind—the worst of all things since it stops progress and begets the only bad music; that which is insincere.

Taste can only evolve from an inner desire. Force never yet made for culture. People cannot be intellectually or otherwise bludgeoned into a state which they as yet do not understand, though they will move quickly enough when they appreciate the goal ahead. And only as they fully express themselves, at whatever stage they may be, will they gain strength and confidence. It is for the artists to awaken by example that taste within them which all share in common, but which many have not yet realized for themselves. Hope and a striving for

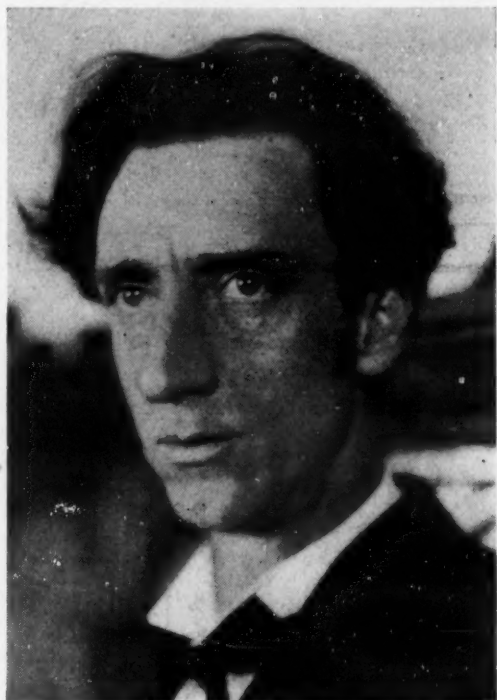


Photo Bain News Service

Nelson Illingworth

improvement live in every breast. Tolerance of expression is the need—and then example. As Dr. Johnson truly said, "Every art is best taught by example."

The mission of the artist lies in promoting a sympathetic understanding of the treasures of the art, so that all may gradually realize that the elements of art are within themselves. The artist must

counteract by example the bewildering emphasis placed on specific qualifications and technique, and the exorbitant and impossible demands of the cults. He must let the people realize that a Beethoven and a Schubert were true democrats who loved them and wrote for them, and not that they might be transformed into great Moguls by the few. At times of seeming failure, the artists must question themselves first and not the people; ask themselves were they at that time quite sincere, quite without condescension and whole-souled in their sharing? The people are ever sensitive and quick to feel such things. Humanity is weary of symbols, semblances and analyses, and longs for reality and life.

The question that Moussorgsky asks too often obstructs the way, "Tell me why, when I listen to musicians I seldom hear them express a single living thought? One would think they were on school benches. They only understand technique and technical terms. The characteristic features of individuals and the masses, the persistent exploration of this domain still little known—there lies the duty of the artist. Study them deeply; cherish their humanity; for it is a source of strength not yet recognized—there lies your duty; there is to be found the supreme joy of life." What wonderful words; what a beautiful import! A great work might so be done and culture quickly made manifest.

In revealing, sharing and reveling in the assuaging realms of art, musicians may lift all to a higher level; the aspiration to climb and remain on the heights will surely follow, even as all life seeks the light—when it sees it.

NELSON ILLINGWORTH.

Moritz Rosenthal's Wife to Be Clara Clemens' Accompanist

In MUSICAL AMERICA for Aug. 20, Robert de Bruce, manager of the Detroit Symphony, was quoted as saying that Clara Clemens on her forthcoming Scandinavian tour, next spring, would have as accompanist, the widow of Moritz Rosenthal. Mr. de Bruce asks to have this statement corrected as the pianist is alive and well and playing magnificently. Mr. Rosenthal's wife, whom he married recently and who was the widow of his cousin, will be Mme. Clemens' accompanist.

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Adelaide Gescheidt Makes 'Cross-Country Tour for Vacation



Adelaide Gescheidt, New York Vocal Teacher, in California

Since leaving New York on July 17, Adelaide Gescheidt, vocal teacher, has traveled some 6000 miles, as she writes from Los Angeles. Her trans-continental trip is now bringing her Eastward again. She will return by way of the Grand Canyon of Arizona and at Chicago will abandon railroads for a four days' sail through the Great Lakes to Buffalo. Following a week's rest in the Adirondacks, Miss Gescheidt will return to New York to re-open her studios on Sept. 6. The picture was taken before one of the huge century-plants which grace Santa Barbara.

Ohio Cities Hear Elsie Lyon in Summer Engagements

COLUMBUS, OHIO, Aug. 27.—Elsie Lyon, the New York contralto, who has been spending the summer with her family here, made a most favorable impression at a number of special performances at the St. James Theater recently. Her singing of "Mon Coeur S'ouvre à ta Voix" from Saint-Saëns' "Samson et Dalila" was admirable indeed. Newark and other Ohio towns have also had an

opportunity to hear Miss Lyon this summer, and there have been many requests for return engagements during the holiday season. It was suggested that Miss Lyon should open here a branch of her Lamperti School of Singing in New York. She is planning to make periodical visits during the season, leaving competent teachers in charge while she is in New York and on tour. She will return to New York for the opening of her Carnegie Hall studio on Sept. 15.

Hageman Takes First Holiday in Six Years

Following the conclusion of his five weeks' master classes at the Chicago Musical College, Richard Hageman, eminent among vocal and instrumental coaches, has gone away for a two months' rest. This is Mr. Hageman's first vacation in six years. Enjoyment of it seems to have been guaranteed by his heavy teaching schedule in Chicago. He taught from nine in the morning till ten at night daily during the week and was also obliged to forfeit his Sundays to pupils before the session was finished. At the conclusion of his master classes, Mr. Hageman presented his students in an operatic production, for which the Chicago Musical College supplied costumes, scenery and an orchestra of thirty-one players from the Chicago Symphony. Mr. Hageman's secretary, Miss Myers, will open his New York studio on Sept. 15, and teaching will be resumed on Oct. 1.

Teaching Rudiments by Music Note Game

A new method in music for beginners has been invented by Louise Stuart Holman. This is "The Music Note Game" issued by Clayton F. Summy Co. of Chicago. The game is an interesting medium for teaching beginners, especially young ones, to recognize the identity of notes on the keyboard with those on the staff. It consists of thirty-six small cards, the width of the white keys, upon each of which is printed a note with the clef mark and a section of the staff. The octave upward from G below middle C, is duplicated in both treble and bass clefs. The pupil is first taught the letter-names of the keys on the keyboard and those on the staff, a note is played and he is then given the corresponding card and told to place it on the proper key.

Frieda Klink, mezzo-contralto, who has made many appearances as soloist with the Goldman Concert Band this summer, will fill her last engagement of the season with that organization at Columbia University on Aug. 30. Miss Klink recently sang with much success at the Auditorium in Ocean Grove, N. J.

Wade R. Brown Sees Asheville as Center for Summer Music



Wade R. Brown, Director of Asheville Music Festival

ASHEVILLE, N. C., Aug. 27.—The idea of transforming Asheville into a musical Mecca during the summer is advanced by Wade R. Brown, musical director of the Asheville Festival Association and conductor of the Festival Chorus. Mr. Brown, who has had much to do with the success of the annual festival, believes that this city is the logical location for a great summer conservatory.

"What more delightful spot for a combination of rest, relaxation and accomplishment?" is his argument. "Climatically Asheville is ideal; there are miles and miles of improved roadways, and the district provides unmatched facilities for riding, bathing, motoring, golf and all outdoor sports. The 'Asheville Master Class' has become our slogan.

"We have just concluded our second successful season. The Philadelphia Orchestra (under Dr. Thaddeus Rich), Anna Case, Marie Sundelius, Paul Althouse, Francis MacMillen, Cyrena Van Gordon, Charles Marshall, Joy Sweet, William Simmons, Grace Potter Carroll, Helen Pugh, Henri Scott and the Asheville Festival Chorus furnished nine surpassing concerts, drawing capacity houses for six nights and three matinees. If we can only arrange with the managerial firms to give us artists at a fee that will allow us to clear expenses during these first years of organization, we will make the Asheville Music Festival such a firmly founded institution that fees will be no consideration. For the general welfare of music in this country we feel that the managers will co-operate with us."

James Price Concludes Summer Classes at Greensboro, N. C.

GREENSBORO, N. C., Aug. 27.—James Price, the New York tenor, who has been conducting summer classes here in singing and repertoire for the past four years, concluded his season's work this week, and with his wife, Esterre Waterman-Price, contralto, has left for a short vacation before returning to his activities in New York. In addition to his teaching and singing here, Mr. Price spent two days each week in Winston-Salem, where he had a large number of pupils. Mrs. Price essayed the rôle of Azucena in a performance of Verdi's "Trovatore" at Chapel Hill, N. C., on July 22, making a very favorable impression.

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New Yorkers Back Enterprise—Opening Presentation in October

A Negro Grand Opera Company has been organized by prominent Negro musicians and patrons of music in New York to further the artistic development of the race and to provide music of a high class for Negroes of this country. The enterprise marks the fulfillment of the ambition of H. Laurence Freeman, Negro musician and composer, who has long worked to aid the artistic advancement of his race. He will be the director of the company, and will conduct the orchestra.

A company of one hundred has already been assembled, and rehearsals have been inaugurated. The first presentation will be made in October in a Broadway playhouse, it is announced. Mr. Freeman, who has had long experience as a conductor and as an organizer of choruses, claims to have discovered fine operatic material during his travels over the country. Many musicians of high talent have only been awaiting an opportunity to display their ability, he declares.

While engaged in musical activities in various Negro communities, Mr. Freeman has accomplished several works based upon the life of the race in which his company will be seen. He has composed the librettos and music of eight operas which portray unusual aspects of Negro life in the United States and Africa. Mr. Freeman has been working in this direction since 1898, and is the pioneer in the project of producing operatic works for the Negro. He is hope-

ful that the venture will be welcomed and that it will be regarded as a serious departure.

In speaking of the Negro in music and art, Mr. Williams recalled that several years ago the Williams and Walker Company had a long and successful run on Broadway.

One of the artists engaged for leading rôles with the company is Edward Stello, who has appeared in "Chu Chin Chow," and who is now rehearsing for the first performance of the Negro opera. The company is capitalized at \$50,000, and has opened offices on 139th Street, in the heart of the Negro district.

CLEVELAND G. ALLEN.

Borisoff Gives Recital at Woodstock

WOODSTOCK, N. Y., Aug. 22.—A notable program was given by J. Piastro Borisoff, violinist-composer, on the evening of Aug. 20. His large, colorful tone and sure technique were displayed to advantage in works by Sinding, Tchaikovsky, Wienawski, Gustave Saenger and himself. Clara Wullner, who has been heard with interest here this season, was his accompanist in all but the Saenger number, for which the composer himself was at the piano. Mr. Borisoff's own gifts as a composer were demonstrated in his "Poème du Nord," "Impromptu," "Caprice Russe" and "Valse Staccato." His Concerto is to be introduced by Kreisler this winter.

Edwin Hughes Enjoying Vacation After Summer Season in New York

Edwin Hughes, pianist, has closed his summer master class at his New York studio and has gone to Highland Falls, N. Y., for a vacation, and also to pre-

pare his concert programs for the coming season. He will return on Oct. 1. His bookings include a Southern trip, opening with a recital in Washington on Jan. 9, and a tour of the Southwest in March.

Mrs. Bacon MacDonald

Does Double Duty as Teacher and Manager



Mrs. Harriet Bacon MacDonald, Music Teacher and Impresario of Dallas, Tex.

CHICAGO, Aug. 27.—Mrs. Harriet Bacon MacDonald, who is conducting a normal class in the Dunning System in Chicago, divides her time between teaching and acting as impresario in Dallas,

Tex. Early in September she will motor back to her home city where she will prepare for the coming season of MacDonald Musical Mornings at the Adolphus Hotel. The first concert of this series will be given by Carolina Lazzari, contralto, on Nov. 8. In conjunction with Mrs. Wesley Porter Mason, Mrs. MacDonald will bring to Dallas during the winter such artists as John Philip Sousa, Mme. Pavlowa, Tito Ruffo, and Amelita Galli-Curci.

Mrs. MacDonald and Mrs. Mason are also the managers of a series of artists' recitals given under the auspices of A. Harris and Company, one of the Dallas department stores. This is an innovation of Arthur Kramer, president of the store, who wishes to give to the people of Dallas good music presented in an attractive manner.

Mrs. MacDonald believes that unknown musicians of merit have a better opportunity than ever before of appearing in public, since the custom has become popular for leading artists to bring an assisting soloist to their concerts. In this way, she declares, little-known performers are enabled to come before the public under the most favorable auspices.

Mildred Dilling to Return from Europe

PARIS, Aug. 15.—Together with the four pupils who came with her from New York, Mildred Dilling, harpist, is at work at Etretat. They will sail for America on the Rochambeau on Sept. 14. Miss Dilling has been heard in concerts here and in London with Yvette Guilbert and also in a program for the American Women's Club of Paris. After almost daily coaching lessons with Mme. Renié, Miss Dilling made a pleasure tour to Florence, Rome and Venice. She returned to Paris by way of Aix-les-Bains, with time allowed for some climbing in the Alps.



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MAKE FACULTY CHANGES AT CINCINNATI COLLEGE

J. Herman Thuman Joins Executive Body—Plans Announced for Season

CINCINNATI, Aug. 29.—J. Herman Thuman has been added to the executive department of the College of Music, and changes have been made in the faculty. Adolf Hahn is a newcomer to the violin department, and B. W. Foley, who came to the voice department late last season will also be a member of the faculty. Mme. Louise Dotti, previously connected with the college, is to resume her former place. Albino Gorno will devote his entire time to the piano department, turning over the leadership of the orchestra to Mr. Hahn, and the chorus to Mr. Symons. Edna Weiler Paulsen and Ann Meale have been added to the teaching force of the preparatory piano classes. Sidney Durst will instruct in theory.

An arrangement has been made with the Board of Education to have advanced students in the public school music department teach in the Cincinnati grade schools. E. Jane Wisnell, supervisor of music at Woodward High School, will become instructor in the normal department. Charles Heinroth, Pittsburgh organist, will conduct a master class for

the organ, visiting Cincinnati twice monthly to lecture and give a recital.

Mr. Heinroth, Giuseppe Campanari and Clarence Adler, each of whom conducted master classes at the college this summer, have been engaged for next year. A series of chamber music concerts will be given during the season, and the College Quartet, of which Emil Heerman is first violin, will give several programs. N. P. S.

Paul Bicksler in Home Town to Work on New Programs



Paul Bicksler, Baritone, Photographed While on His Vacation

WADSWORTH, OHIO, Aug. 28.—After a vacation spent in Port Stanley, Ont., Paul Bicksler, baritone, has come here to prepare his programs for next season. Mr. Bicksler is a native of Wadsworth, and considerable interest is felt in the recital which he will give on Aug. 31, at the Methodist Episcopal Church. This will be the first time he has been heard here in five years. It was as a member of the Glee Club of Ohio Wesleyan College that Mr. Bicksler first attracted attention as a singer. After graduating from the College of Fine Arts of Syracuse University, he went to New York to study music. Scarcely had he been launched on a concert career than the United States entered the war, and he joined the colors. His service in France covered a period of eighteen months.

On his return to New York in September, Mr. Bicksler will resume his concert work. In November he begins a tour of the Middle West and South under the direction of the Society for Broader Education. He will share the programs of this tour with Philip Sevasta, harpist. Florence Brinkman will be the accompanist.

LOUISIANA GRANTS MUSIC CREDITS IN HIGH SCHOOLS

Progressive Series Pupils to Be Eligible for Advancement—Normal Course Planned

NEW ORLEANS, LA., Aug. 27.—The Louisiana State Department of Education recently passed a resolution which provides that high school pupils studying the Progressive Series of Piano Lessons or the equivalent under a certified teacher shall be eligible for school credits toward graduation. As a result of this resolution, there is a large demand in Louisiana for Progressive Series piano teachers who have received a certificate from the Art Publication Society of St. Louis. In order that Louisiana teachers may be spared the expense of traveling to one of its northern normal centers, the Art Publication Society has arranged to conduct a series of normal courses in six of the leading cities of Louisiana.

The series of courses, which are free of charge, will open on Sept. 12 at Shreveport, under the supervision of Mrs. Harriette H. Young, who has had seven years' experience as an active Progressive Series teacher. Mrs. Young will devote two days a week to the classes which will be held in Shreveport, Monroe, Alexandria, Lafayette, Baton Rouge and New Orleans. The itinerary will be repeated every two weeks for forty weeks, making forty days at each center. One day each week will be devoted to class instruction and a practical demonstration of successful teaching; the other day to private instruction for the teachers. Certificates will be awarded to all teachers passing the required examination.

Mrs. Young, who will have charge of the Louisiana Progressive Series Normal Courses is well known as an accompanist and organist. She has had wide experience as a piano teacher, using the Progressive Series methods.

Reinald Werrenrath to Spend Season in North America

Reinald Werrenrath, baritone, will tour the United States and Canada during the entire winter season of 1921-22. He has already been booked for seventy-one engagements, which include a Pacific Coast tour of seventeen concerts and

two New York recitals at Carnegie Hall, on Nov. 13 and April 2. He will be heard in new compositions which he brought back from his European tour.

Minna Kaufmann Takes Golf Clubs on Pittsburgh Holiday



Mme. Minna Kaufmann, New York Vocal Teacher, Tries a Short Putt on Links Near Pittsburgh

Mme. Minna Kaufmann, New York exponent of the Lilli Lehmann method of singing, has become an enthusiastic votary of the game of golf as one of the most delightful and healthful of sports. She is shown above on one of the famous courses at Pittsburgh, Pa., where she spent most of her vacation, and where she was seen daily on the links. Mme. Kaufmann will reopen her Carnegie Hall studios on Sept. 5.

Ruano Bogislav, the American singer of Gipsy songs, has given three recitals in London since her arrival there last May. Mme. Bogislav is now in Spain.

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HEBRON, NEB.—The annual music festival held here on Aug. 18 and 19 was directed by Howard Fisk of Kansas City.

CLINTON, Mo.—Mrs. Arvid L. Frank, violinist, and Mildred Spencer, pianist, were heard in the closing program of the Chautauqua here.

SCHROON LAKE, N. Y.—Clyde Watson, tenor, a member of the faculty of Horner Institute of Kansas City, is studying here with Oscar Seagle, vocal instructor of New York.

SOUTHAMPTON, L. I.—Bernard Olshansky, baritone, was soloist at a concert given at the Garden Theater on Sunday, Aug. 14, for the benefit of the Southampton Memorial.

HEBRON, CONN.—William J. Carroll, tenor, and Rev. T. D. Martin were soloists at the recent celebration attending the hanging of the recast bell of St. Peter's Church.

BUTTE, MONT.—Nina M. Bennett, for six years supervisor of music in the Butte public schools, and organist at St. John's Episcopal Church, has opened a studio of piano instruction.

SAN JOSE, CAL.—Niles Dresskell, former member of the Cleveland Symphony, has accepted a position as head of the violin department of the Pacific Conservatory to succeed Nathan J. Landsberger, resigned.

NORTHFIELD, MASS.—The third organ recital given by John Standerwick of Jersey City was attended by a large audience in Sage Chapel. Josephine Pujol, violinist, and Arthur Packard, cornetist, assisted.

SAN DIEGO, CAL.—Mrs. Montague Machell, violinist; Inez Walker, pianist, and E. A. Franklin, flautist, were soloists at a musicale given at the Isis Conservatory at Point Loma in honor of visitors from the North.

KANSAS CITY, Mo.—S. F. Rendina, pianist, has organized the Artists' Trio to give performances of chamber music during the fall and winter. Other members of the trio are Gilbert Joffy, violinist, and Delson Conway, cellist.

HATTIESBURG, MISS.—The orchestra of Mississippi State Normal College played at the recent laying of the corner stone of a memorial for war heroes here. The Normal Glee Club has taken part in several summer programs in Hattiesburg.

GREAT BARRINGTON, MASS.—F. M. Mitchell of New York has been appointed organist of St. James Church to succeed Charles Barnett, who has resigned. Mr. Mitchell began his musical career as a choir boy in St. Paul's Cathedral, London.

SEATTLE, WASH.—Frederick C. Feringer, organist and teacher of piano and harmony, has been appointed organist of the First Church of Christ, Scientist. Mr. Feringer was formerly organist of the Second Christian Science Church in Portland, Ore.

LAREDO, TEX.—The Presidential Orchestra of Mexico City, composed of forty-five musicians, recently gave concerts in Laredo and other Texas cities. The orchestra was sent by President Obregon to acquaint the public of Texas with Mexican art.

LOS ANGELES, CAL.—A chamber music society to be known as L'Ensemble Moderne has been organized, consisting of Henri de Busscher, oboe player of the Los Angeles Philharmonic, Emilie Ferir, violist; Mrs. Clifford Lott, pianist, and Fern Fitzwater, soprano.

BROOKHAVEN, MISS.—J. S. Williams is conductor of the newly organized Municipal Playground Band, which is giving a series of outdoor concerts during the summer. C. B. Perkins is chairman of the committee that sponsored the enterprise, and John Becker is secretary.

CHARLESTON, W. VA.—Mrs. Mortimer McChesney, pianist, was heard in a recital in the First Presbyterian Church on Friday evening, Aug. 12. She played work by Bach, Strauss and Liszt. Mrs. Britton assisted with three vocal numbers, and Mrs. Neal French was the accompanist.

BIRMINGHAM, ALA.—O. Gordon Erickson, director of community singing in Birmingham, has left for the East to engage a pageant director for the parade-pageant to be held here during celebration of the city's fiftieth anniversary in October. President Harding will be a guest at the affair.

CLARKSBURG, W. VA.—Marguerite Sewell, a former resident of Atlanta, Ga., will open a studio in the Clarksburg Trust Building on Sept. 1. She is a pianist and has attended Victoria College of Music in London, the Meridian Conservatory at Meridian, Miss., and the Atlanta Conservatory in Atlanta, Ga.

NEW HAVEN, CONN.—The Y. M. H. A. Orchestra gave a concert at the field day of the organization held at Double Beach on Sunday, Aug. 21. Nicholas L. Saslovsky, baritone, sang and led the choral numbers. The committee in charge of the program consisted of Freda Lander, Samuel Arman, Harry B. Levine, and Mr. Saslovsky.

BRIDGEPORT, CONN.—Emma Berger, contralto, sister of August Berger, violinist of Bridgeport, has arrived here from Europe, and will be soloist with the Bridgeport Philharmonic early in the fall. She received her musical training in Germany and at the Geneva Conservatory, where she won the first prize in the vocal department.

SUNDERLAND, MASS.—Georgia Childs, contralto soloist of the First Congregational Church of Passaic, N. J., and music supervisor of the Passaic schools, sang at a musicale given at North Sunderland Baptist Church. Robert M. Howard, director of music in Passaic, sang several solo numbers and led the choir.

VANCOUVER, B. C.—Fred L. Beecher has been elected president of the Vancouver Symphony Society. Other officers are P. G. Shallcross and Mrs. B. T. Rogers, vice-presidents; L. C. Thomas, secretary; Lucius Griffiths, treasurer, and E. A. Lucas, F. C. Saunders, W. E. Payne, J. Fyfe-Smith and O. Bannister, members of the executive committee.

LOS ANGELES, CAL.—Dean Walter F. Skeele of the University of Southern California College of Music, was heard in an organ recital in the University Administration Building. He played Mendelssohn's Sixth Sonata, Wagner's "Pilgrim Chorus," Kroeger's "Pittoresque" Overture and works by Dittus, Delamarter, Stoughton and Tchaikovsky.

WINSTED, CONN.—The Governor's Foot Guard Band and St. Joseph's Sanctuary Choir took part in the musical celebration of the 150th anniversary of the founding of Winsted. The concerts were given at Soldiers' Memorial Tower. The combined choruses under the leadership of Mr. Paine numbered 305 voices. Musical programs were also given at various churches in the city.

DANBURY, CONN.—Six musicians of Danbury and Bridgeport have sailed for South America for a seven weeks' engagement in Buenos Aires and Rio de Janeiro. They are Clifford A. Seymour, pianist; Clinton Byers, violinist, and Raymond Mott, drummer, of Danbury; and Frank P. White, cornetist; William Fox, trombonist, and Fred Bayers, saxophone player, of Bridgeport.

MASON CITY, IOWA.—The Kilties Band under the leadership of Murdock MacDonald gave several concerts here during the North Iowa Fair for four days. They appeared in full regimentals and gave several Scottish dances, solo numbers and bagpipe selections. This organization has traveled over 400,000 miles during the past twenty years that it has been in concert work.

BANGOR, ME.—Anna Strickland, soprano, and Mrs. Teresa Tuck Thurston, pianist, a former graduate and teacher at the Faelten School of Boston, assisted Walter Habeneicht, violinist, of the Boston Symphony, at a recent concert given at the Castine Normal School. Parry Boyd, flautist in the Bangor Symphony, is studying the flute with Irving Brooke of the Boston Symphony at Bar Harbor.

UTICA, N. Y.—Metzger's Orchestra, composed of seven musicians of this city, suffered an abrupt curtailment of their summer engagement at Coney Beach, Tupper Lake, in the Adirondacks, when the summer pavilion in which they were playing was destroyed by fire. Members of the orchestra lost some of their personal effects in the blaze, which ruined the entire structure in about twenty minutes.

MEMPHIS, TENN.—Patrick O'Sullivan, pianist and composer, has been engaged as instructor in piano and harmony at St. Agnes Conservatory. For six years he was teacher of piano at the Louisville Conservatory. He is a pupil of William Frese, and studied in Paris with Chevillard and Harold Bauer, and in Berlin with Scharwenka and Berger. He is the composer of works for the piano and orchestra.

UTICA, N. Y.—Under the leadership of Samuel Evans, the Philharmonic Society Chorus, winners of the \$300 prize competition at the last two Eisteddfods, gave a concert on Saturday, Aug. 20, at "Hill-top," the Y. W. C. A. country home. Two daughters of Mr. Evans, who recently came to this country from Wales, sang with the chorus. Several solos were given and numerous encores were demanded.

MASON CITY, IOWA.—Hannes S. Olssen, head of the music department of the State Normal School of North Dakota at Valley City, N. D., has been appointed head of the department of music in the high school here to fill the vacancy caused by the resignation of Mr. Gorman. Mr. Olssen is a graduate of the American Conservatory of Music of Chicago. He is a baritone and a pianist, as well as a band and orchestra leader.

SAN DIEGO, CAL.—The Mission Hills School of Music, Ruth Martin, director, will open in September with classes in piano, voice, organ, violin, band instruments and theory. Miss Martin will be at the head of the piano department, assisted by Mabel Merriman and Marion Townley. Fred Lewis Hackel is head of the violin department. Myrt Anna Sharp Bunting will conduct the vocal classes and Mr. Novotny will teach wind instruments.

SAN FRANCISCO, CAL.—Lincoln Batchelder, pianist, a pupil of George McManus, was the soloist at a musicale given at the home of Emilie Lancel. He played a group of Chopin numbers, including the Polonaise in A Flat. Miss Lancel, soprano, sang an aria from Goring-Thomas' "Nadeshka," and Marion Vecki also gave a group of songs. The occasion was a farewell to John Patton, baritone, who is to pursue his vocal studies in the East.

NEW HAVEN, CONN.—Mrs. Emma Schlein Howard has opened a studio for the teaching of voice and declamation. The German and Italian methods will be used. The final musical program of the State Summer Normal School was given on Aug. 11. Pauline Meyer, instructor of music, sang three Irish songs and was compelled to give several encores. An Edison recital was given under the direction of Paul Herrity, of the local Edison Company.

ANNISTON, ALA.—Neida Humphrey, soprano, appeared in a recital before a large audience under auspices of the Anniston Choral Club. She was accompanied by Mrs. L. C. Watson. Miss Humphrey has studied in Europe and in this country. She will continue her tour of the South with engagements in Birmingham, Chattanooga and other cities. Later she will return to Italy for further study, after which she will make a tour of South America.

BANGOR, ME.—Mrs. Thomas G. Donovan, president of the Schumann Club, and June L. Bright represented that organization when the Federated Clubs of the city were the guests of the Boy Scouts at their camp at Fitts Pond, East Eddington. The club members went in

automobiles furnished by the Bangor Chamber of Commerce. Mrs. M. Irene Tracy, piano teacher of this city, attended the master class of Rudolf Ganz at the Chicago Music College.

BOISE, IDAHO.—The Boise Civic Festival Chorus has elected the following officers: Mrs. W. E. Graham, president; Allen B. Eaton, vice-president; Mrs. Louise C. Littoy, secretary; Mrs. William B. Pratt, treasurer, and George F. Niklaus, publicity director. Lyle Betenbenner, pianist, a student of Mrs. Leslie Long, and Lois Rose, violin pupil of Mrs. Faun Ernst, gave a joint recital recently. Mrs. L. C. Coyne, soprano, assisted. Mrs. R. G. Passmore presented a number of her pupils in a recital at her studio.

WOODMONT, CONN.—Charlotte Lipovetzky, soprano, a student of the Damosch School of Musical Art, was the soloist at the final concert at the Woodmont Country Club. She sang the aria "Amour viens Aider," from "Samson et Dalila," and songs by Schubert, Rubinstein, Jensen and Ronald. Maurice Lenzler, violinist, played the Polonaise Brillante No. 2 by Wieniawski, and accompanied Miss Lipovetzky in Lieurance's "By the Waters of Minnetonka." The piano accompaniments were played by Mrs. Alfred Baylen.

ALFRED, N. Y.—Ray W. Wingate, director of music at Alfred University, gave a recital before the summer students on Aug. 17. His program included "The Wanderer," "Death and the Maiden," and "The Erlking" by Schubert; "Joshua" by Chadwick; "Leetle Bateese" by O'Hara, "In an Old-fashioned Town" by Squire, "The Road to Kinsey" by Hildreth, "Drowsily Come the Sheep" by Proctor, "Children of Men" by Russell, "Port of Many Ships" by Keel and two Haydn numbers. He was accompanied by Leona Place Jones.

NEW ORLEANS.—The Circle Lyrique recently celebrated its ninth anniversary. Mr. Winteler sang a group of songs for the occasion. At a musicale of the College of Oratory of Loyola University, the following soloists were heard: Edgar J. Forio and Gloria Russ, violinists; Rita Camors, vocalist, and Beatrice Wilkinson in a song of her own composition. Mrs. Duggan was the accompanist. "Tales of Hoffmann" was given as the musical number at a recent benefit performance for the Maison Hospitaliere. Harold and Sylvia Frank appeared in a number of dances.

SAN ANTONIO, TEX.—Mrs. F. L. Carson, vice-president of the Texas Federation of Music Clubs, has been appointed chairman of a committee named by Mayor Black to organize a civic community chorus. Thurlow Lieurance has been engaged to present a series of Indian songs and choruses on Oct. 6 and 7, and the community chorus is to assist in the performances. An amphitheater is being constructed in Brackenridge Park for the concerts. It is planned to have the chorus appear in a public celebration on Armistice Day, and a production of the "Messiah" is contemplated for December.

ROME, GA.—Frances Brown, soprano, a student of Mme. Delia Valeri of New York, appeared in a recital, given by the Kiwanis Club in the City Auditorium. She sang the "Vesper Hymn" by Stevenson, "Pace Mio Dio" from "La Forza del Destino," a group of French songs arranged by Weckerlin, and an English group arranged by Wilson, and the Jewel Song from "Faust." Her final group consisted of numbers by Cyril Scott, Farley, Troger and Del Riego. Miss Brown displayed remarkable poise and brought a depth of feeling and intelligent phrasing to her presentations. She was accompanied by Miriam Reynolds, her former teacher.

PORTLAND, ORE.—Pauline Alderman, head of the department of theory at the Ellison-White Conservatory of Music, has returned to Portland from Berkeley, Cal., where she studied harmony and ear training at the University of California summer session, under Caroline Alchin. Tosca Berger, seventeen-year-old violinist of New Zealand, was soloist recently at the Rivoli Theater, playing to large audiences. Miss Berger received her early training from her father and spent four years in Germany at the Royal Conservatory at Sanderhausen, completing her studies with Willy Hess in Berlin. She has just returned from a tour of England, France and Canada.

Public School Music Is Potent Factor in Civic Life of Lincoln

Frequent Performances Given by Student Orchestras and Glee Clubs Awaken Community Spirit—Proficiency of Players Leads to Professional Engagements—Competent Instruction Given in Several Branches

LINCOLN, NEB., Aug. 27.—The Lincoln Public Schools brought to a close a brilliant season of school events, with graduation exercises in which music played a conspicuous part. Music is a very vital thing in Lincoln school life, and, under the direction of H. O. Ferguson, supervisor of music, it has this year grown vastly in interest and importance.

During the last four weeks of school, many student organizations presented public concerts. The combined High School Glee Clubs gave performances of the opera "Captain Crossbones" in an almost professional manner. Orchestras and bands made public appearances, and the school piano classes gave twenty-two ward recitals and three larger demonstrations. A company of eight child pianists was sent to St. Joseph in April to play for the National Conference of Supervisors, and a program was given in the High School Auditorium by the combined grade school orchestras of the city, under the leadership of Charles B. Righter, conductor of bands and orchestras in the city schools.

Mr. Ferguson has a theory that in the past too many people have listened to music and too few have participated in the programs. He plans to reverse this state of affairs. It has been conceded by eminent educators who have visited the city during the past year that Lincoln children are afforded competent instruction in any branch of music they may choose.

Music Holds Interest of Pupils

There is a place in the schools for every boy and girl to practise on an instrument, from the third grade to the university. Most of this instruction is free and none of it costs the pupil more than twenty cents a week. The parents of children in grade school orchestras have paid over \$10,000 for instruments this year, in addition to the pianos, which were purchased on account of the interest awakened by the students. It has also been proved in Lincoln that band music has helped many a boy in the upper grades and the high school to keep up his interest in school work.

Still another gratifying feature of the school music life is the way in which the young people trained in the schools, utilize their musical knowledge in the life of the community. Mr. Ferguson has gone to great lengths to ascertain the exact degree in which this school-taught music functions in civic life.

The Lincoln High School Orchestra was organized ten years ago with a membership of eight. It has developed until this is one of the few high schools in the country which have two orchestras. One of these is called the High School Symphony, an organization made up of picked players, some of whom are so proficient in their individual and ensemble work that they have been engaged for professional concert work this summer, and are already on tour. Charles B. Righter, conductor, rehearses with his orchestra two eighty-minute periods a week, the individual work being thoroughly prepared before the rehearsal. A second orchestra, which also plays remarkably well, is made up of less experienced players, who are here given an opportunity to gain ensemble experience and orchestral discipline.

Complete Instrumentation

The instrumentation of each of these orchestras is similar to that of a professional symphony, the unusual instruments being furnished by the Board of Education. The same system of preparation and advancement is followed with the high school bands, which have also very complete instrumentation. The

High School String Quartet plays much music of a high standard and has participated in many of the year's concerts.

The grade school orchestras are in a thriving condition and each orchestra averages two weekly rehearsals, which are credited to the pupils' school work with the approval of the Board of Education. Another feature of the work of interest to instrumental supervisors, is the Junior Band and Junior Orchestra, the first of forty pieces, and the latter of fifty-five pieces. The personnel of each is made up of picked players from the grade organizations. Rehearsals are conducted once a week. On the final program this junior orchestra played, with great style and virility, the "Lustspiel" Overture of Kéler-Béla. Combined grade school orchestras, numbering nearly 250 players, played national airs from memory, and the players gave the first performance of the "New Prescott March," written for the occasion by Mr. Righter.

The director uses a unique plan to stimulate interest in the work, devoting two whole weeks at the end of the school term to prepare for fall work, displaying charts explaining the instruments and playing records which demonstrate quality, range and style played by each instrument.

Civic Interest in Music

Through the co-operation of Mr. Ferguson, Mr. Lefler and business men of the city, nearly 1300 children of the schools had the opportunity to hear a special matinee concert given by the New York Philharmonic under the local management of Mrs. H. J. Kirschstein, in May.

During the past few months, Lincoln public school piano classes have had over 1100 lessons a week, the classes in some instances meeting twice weekly. Nearly 300 children are registered for the summer continuation piano classes in McKinley school center. The High School Chorus for the past two years has exerted a powerful influence on the development of a "singing Lincoln." The glee clubs were especially fine this year, and gave a spirited performance.

Violin, clarinet, and other instrumental classes flourish—some of them in the hallways in the more crowded buildings. Lincoln, however, has a new school building program on, and in each new building a special music room is being provided, with all necessary equipment. Grade school glee clubs have been organized in a few buildings, and through all grades the supervisors encourage and foster the singing. The large number of credits obtainable in the Lincoln schools includes courses in harmony, history of music, appreciation and a normal training class in public school music, which has already equipped several young people for remunerative positions after leaving high school.

HAZEL GERTRUDE KINSELLA.

Mme. Anna E. Ziegler Closes Summer Class with Recital

Vocal students of Mme. Anna E. Ziegler appeared in the closing recital of the vacation term at her summer home in Brookfield Center, Conn., on Aug. 19. The singers were assisted by Vera Barstow, violinist, and by Rev. Charles Biggs, who spoke on "Music and Religion." The soloists were Blanche E. Hine, Georgia Van Dyke and Gladys Cogovan. Mme. Ziegler was scheduled to begin her fall season of private lessons at the Ziegler Institute of Normal Singing, New York, last week. The school term will start on Oct. 3, with a recital by faculty members and students.

WALTER DAMROSCH MARKS BRITISH MUSICAL GROWTH

Marvelous Transformation Unequaled in Any Other Country, He Declared in Speech Abroad

The improvement in the musical situation in Great Britain was a subject upon which Walter Damrosch commented at a banquet of the British Music Society at which he was entertained while abroad. Mr. Damrosch said a marvelous change had come over Great Britain musically. When he first visited England no one had heard of Sir Edward Elgar, and the Royal College of Music was in its infancy. He doubted whether

there was a British conductor. The orchestras were composed to a great extent of foreigners.

To-day, he continued, there were a number of masters of composition in England, talented composers who were making themselves felt in every branch of the musical field. Besides, they had a group of English-born and English-bred conductors and a number of splendid symphony orchestras composed almost entirely of British musicians educated in Britain at British schools of music.

"The marvelously short period in which this transformation has been effected is a miracle," he said, "the like of which no other country can show to-day." He spoke, he declared, as an American to a Britisher and he could not speak eloquently or strongly enough to make British musicians feel how much the Americans realized what they had done since the Victorian era and how firmly Britain now stood up in the world of music.

Mr. Damrosch then told of the popularity in this country of symphony concerts for children and indicated what the New York Symphony was doing in this connection. He commended the idea to his hosts as something worth considering.

Althouse Sets New Example in Acting on Critic's Hints



Paul Althouse, Tenor, One of the Artists at the Recent Asheville Festival

Tenors, who as a rule are regarded as touchy, now and then develop exceptions. In Asheville, N. C., one recently appeared in the person of Paul Althouse. He sang at the second concert of the Asheville Music Festival Association, and with no slight success, as the applause indicated. On the following day, one of the foremost critics of the country, who had been brought to Asheville by the Asheville Times and a group of leading newspapers of surrounding cities, wrote that if the tenor chose to do certain things which he detailed, there was reason to hope for his ultimately attaining a place among the first few singers in the United States.

Instead of objecting to these constructive suggestions, Mr. Althouse, convinced that they might promote both vocal and artistic growth, worked along these lines for the three days following. The notice which the Times printed of his second festival appearance, three nights later, amply compensated him for his amenability to criticism.

Award Certificates to Progressive Series Teachers in Wisconsin Class

MILWAUKEE, WIS., Aug. 22.—The Summer Progressive Series Normal Course at the Wisconsin Conservatory ended with the award of certificates to twenty-three piano teachers from Iowa, Minnesota, Michigan and Wisconsin. This Normal Course was one of many given each summer by the Art Publication Society of St. Louis. The courses are free to Progressive Series teachers. The society offers teachers using the series these free Normal Courses in music centers throughout the country. Frank Olin Thompson, who directed the Wisconsin Conservatory Normal Course, is well known as a lecturer on musical subjects, as well as pianist. During the past few years he has given many recitals throughout the Middle West. He was soloist with the Boepler Symphony in Chicago, and has also appeared with the Milwaukee Symphony.

Ex-Governor of Michigan Weds School Music Supervisor

INDIANAPOLIS, IND., Aug. 21.—Woodbridge N. Ferris of Big Rapids, Mich., who was Governor of Michigan from 1913 to 1916, was married here recently to Mary Ethel McCloud, formerly music supervisor in the Indiana county schools. The ceremony was performed privately.

Ysaye to Be Heard in Concert Series

Eugene Ysaye will be heard in a number of concerts in addition to conducting the Cincinnati Symphony during the coming season. He has been booked for appearances in New York, Boston, Reading, Pa., Chicago, Eau Claire, Wis., and Minneapolis.

PASSED AWAY

Arthur Pougin

PARIS, Aug. 17.—Arthur Pougin, the well-known music critic and musicographer, died at his home on Aug. 8, at the age of forty-seven. Mr. Pougin was born at Châteauroux and after studying violin and piano at the Conservatoire, played the violin in various theater orchestras in Paris. Meanwhile he was studying composition and finally produced a light opera which was brought out by Auguste Brohan. He later became music critic successively on the *Soir*, the *Journal Officiel*, *L'Événement* and *La Revue Encyclopédique*, writing over the names of "Paul Dax," "Fanfan Benoiton," "Maurice Gray," and "Octave d'Avril." He collaborated on the musical section of the *Grand Dictionnaire Larousse* and filled the post of editor-in-chief of *Le Ménestrel*. From 1896 to 1906 he was lecturer on musical subjects for the Association pour l'Enseignement Secondaire des Jeunes Filles, which held its courses at the Sorbonne. He had one of the most important theatrical and musical libraries in Paris and his own published works included biographies of Meyerbeer, Halévy, Bolini, Boieldieu, Verdi, Méhul, Herold, and Monsigny. He also wrote on various subjects connected with music and the theater.

Henry G. Andres

NORTH TARRYTOWN, N. Y., Aug. 27.—Henry G. Andres, organist for the past ten years at the Temple Israel, L. I., died here at the home of his son Don Andres, on Aug. 25. Mr. Andres was in his sixty-seventh year and had been in failing health for several months. He came to New York from Cincinnati where he was well-known as a pianist and church organist. In his youth he studied the organ in France where he became a close friend of Saint-Saëns. He is said to have been the first pianist to introduce two-piano recitals into the United States, having made a tour with Armin Doerner. Mr. Andres is survived by his wife and four children.

Pauline Metzler-Löwy

RODA, SAXONY, Aug. 30.—Pauline Metzler-Löwy, "kammersängerin" to the Duke of Saxony, and a well-known operatic singer and teacher, died recently in a sanitarium here after a lingering illness. Mme. Metzler-Löwy was born at Theresienstadt on Aug. 31, 1853. From 1875 to 1887, she was leading contralto at the Leipzig Stadttheater. In 1881, she married the piano teacher Ferdinand Metzler. Since 1897, she had been teaching in Leipzig.

Mrs. Rachel M. Johnston

OCEAN GROVE, N. J., Aug. 28.—Mrs. Rachel M. Johnston, mother of R. E. Johnston, the New York concert manager, died here on Aug. 26. Mrs. Johnston was born in Newburgh, N. Y., July 5, 1832, her maiden name being Rachel M. Jessup. About a week before her death she met with a fall, fracturing her hip, and on Aug. 25 pneumonia set in. Burial was in Brooklyn.

Mrs. Floyd E. Brooks

WICHITA, KAN., Aug. 29.—Mrs. Floyd E. Brooks, for three years pianist at the Regent Theater, died Sunday, Aug. 21, in a local hospital. Mrs. Brooks belonged to a family of musicians. Her brother, Clint Harsin, was the first orchestra director for the Regent.

T. L. K.

Syracuse University Adds Walter Vaughan to Music Department



Photo by Mishkin
Walter Vaughan, Tenor

Walter Vaughan, a talented young American tenor, has been appointed professor of music at Syracuse University. Mr. Vaughan, who had attained distinction as a singer prior to the war, volunteered for service, and later became partially paralyzed. He has, however, entirely recovered and will assume his duties at Syracuse this month. He has also received an appointment as organist of one of the leading churches there.

His career is quite interesting and shows what can be accomplished by indomitable courage. During the period that he was studying music in Cincinnati, where he was awarded in 1914 the highest honors and gold medal at the College of Music, he supported himself. Later he appeared with success with the Cincinnati Symphony under the direction of Leopold Stokowski and Dr. Ernst Kunwald. In 1915 he was again awarded the highest honors and gold medal at the College of Music. He has made several tours through the country as recitalist and oratorio soloist with success. In 1916 he was engaged as tenor soloist at Plymouth Church. Then came the catastrophe.

He is a lyric tenor and has a special capacity for poetic delineation. He has been noted for his fine diction. He has a very agreeable presence and it looks now that he has recovered from his sickness as if he has a notable career before him. He has made a number of records for one of the phonograph companies, which have gained wide popularity.

SOUSA'S DEAFNESS DENIED

Reports from Philadelphia Contradict Story

Reports from Philadelphia that John Philip Sousa was suffering from an affliction that had rendered him temporarily deaf have been denied by James Francis Cooke, editor of the *Etude*, of Philadelphia. Characterizing the report as a newspaper exaggeration, Mr. Cooke stated that Sousa is in the best of physical condition. Recently he was treated for a light attack of catarrh, which gave rise to the report of his deafness, according to Mr. Cooke.

Newspaper accounts of Sousa's condition stated that he was unable to hear his own music. After taking a course of treatment, it was said, his hearing

had improved to such an extent that his complete recovery was assured.

Sousa himself expressed amusement at the reports. "Mark Twain," he said, "remarked on hearing that he was dead, that the report was largely exaggerated. So is the one that my hearing is impaired. I can hear the faintest tinkle of the dinner bell."

"DON PASQUALE" AT RAVINIA

Donizetti Opera Presented by Eckstein Forces

CHICAGO, Aug. 27.—Donizetti's opera, "Don Pasquale" was presented at Ravinia on Saturday, Aug. 20. The four principal rôles were portrayed by clever and melodious singers, and the result was a capital presentation of an opera, which, whatever its shortcomings may be, is extremely amusing in the hands of skillful actors. Florence Macbeth was the intriguing *Norina* and sang charmingly. Charles Hackett was *Ernesto*, a brave figure, as always, and in excellent voice. Millo Picco gave a splendid impersonation of the humorous *Dr. Malatesta*, singing and acting with warmth and color. Vittorio Trevisan in the title rôle was a master of comedy in its broader form, and gave an adequate presentation, both vocally and histrionically. Giordano Paltrinieri was the *Notary*. Papi conducted.

A sparkling performance of "Bohème" opened the ninth week on Sunday, Aug. 21. Although it was the fourth presentation of this opera, there was a good audience which greatly enjoyed the delightful singing and acting of the cast, which included Marie Sundelius, Margery Maxwell, Chamlee, Rothier, Picco, D'Angelo, and Ananian.

NEW SOLOISTS WITH LEMAN

Estelle Wentworth, Ciro De Ritis and Anna Monahan in Atlantic City

ATLANTIC CITY, N. J., Aug. 26.—Estelle Wentworth, soprano, appeared for the first time this season as soloist with the Leman Steel Pier Orchestra on Sunday, Aug. 21. She sang the Jewel Song from "Faust" and was later heard in a duet with Ciro De Ritis, baritone. Mr. De Ritis sang the Prologue from "Pagliacci," and had to concede an extra.

Another new soloist was Anna Monahan, a pianist of exceptional ability, who played Pierné's "Fantaisie" Ballet with the orchestra.

Conductor Leman opened his program with the "Tannhäuser" Overture, and the orchestra played impressively numbers by Tchaikovsky, Weber-Weingartner and Saint-Saëns.

Issay Mitnitsky and Arthur Middleton Heard by University Assembly

BAY VIEW, MICH., Aug. 27.—Issay Mitnitsky, violinist, appeared in a recital before the University Assembly on Aug. 4, before an audience of 2000 persons. Mr. Mitnitsky's performance was of the best, and he was repeatedly encoored. So marked was his success that he was re-engaged for next summer. He was accompanied by his brother, Maximilian Mitnitsky.

Arthur Middleton, baritone, was heard in a recital on Aug. 10, this being his second appearance before Assembly audiences in less than a year. Mr. Middleton repeated his former success, and was obliged to respond to numerous encores. Henry Doughty Tovey, dean of the music department of the University of Arkansas, played the accompaniments. E. M. S.

Pierre Remington Resting After Tour

Following the completion of a ten weeks' season with the Hinshaw Opera Company in Gilbert and Sullivan repertoire, Pierre Remington, bass, has gone to Big Moose in the Adirondacks for a vacation. He will soon begin rehearsals for the production of "Faust" to be sent on tour by the White Musical Bureau of Boston. Mr. Remington has been re-engaged for the next Hinshaw season.

Frieda Hempel Finds Summer Sport On Familiar Trails of the Engadine



Frieda Hempel in the Swiss Alps—Returns Triumphant with Edelweiss Held Aloft After a Tortuous Climb With the Sprig of White Flowers for Objective. On the Right: Enjoys a Cup of Coffee With Her Father. Altitude, 3000 Feet.

THE stay in Europe of Frieda Hempel has brought a number of professional appearances of an exceptionally interesting character, but the singer has found time for recreation at her favorite resort in the Engadine, Sils Maria, Switzerland.

At this resort she has been doing a great deal of mountain climbing, has played golf for many days in succession and in a letter to friends in New York, tells of being in the finest health and trim for the coming season's activities.

In Switzerland Miss Hempel spent some time with her father whom she is trying to persuade to take his first At-

lantic voyage, accompanying her when she returns to the United States in early November.

Following her appearances with the Tivoli Symphony in Copenhagen immediately after her arrival in Europe in May, she was invited to appear in opera in Vienna and Budapest under the direction of Weingartner. Before her return she will spend several weeks in Paris where she will interview various modistes and make appropriate additions to her wardrobe.

Miss Hempel's tour for next season is now booked practically solid from November until late in May. The tour will include a series of about twenty "Jenny Lind" concerts.

LOS ANGELES PLANS HUGE AUDITORIUM

Coliseum to Seat 50,000 Will Be Available for Big Musical Events

LOS ANGELES, Aug. 27.—An auditorium of sufficient size to accommodate the largest choral events or musical performances is to be erected here. At Exposition Park there will be constructed a coliseum that will seat 50,000 persons and will cost \$800,000. It will be 680 feet in length and 344 feet wide. The construction will be of steel and concrete.

This immense structure is to be built on land owned by the Agricultural Association. It will be operated jointly by the city, the county and the Community Development Association, a non-profit organization. The city and county will pay a rental for eight years to this association, which will advance the money for the construction. A forty-year lease will be given to the County and City of Los Angeles.

The lack of accommodations for large gatherings has been an insurmountable obstacle to the presentation of big spectacles or the formation of large choruses. As construction will start in a month, it is expected that the Southwest will be equipped for huge performances of all kinds within a year. W. F. G.

Boris Hambourg to Return in Fall

Boris Hambourg, the 'cellist, who gave a series of recitals in London during June, left England for Paris by airplane early in August. He is to return to New York in the early fall and will give a recital at Aeolian Hall on Nov. 4.

David Lee Ormesher New Leader of San Antonio Mozart Society

SAN ANTONIO, TEX., Aug. 27.—David Lee Ormesher, recently of Dallas, Tex., has been appointed conductor of the San Antonio Mozart Society. During Mr. Ormesher's ten years' residence in Dallas, he has conducted the Dallas Male

Chorus, the City Temple Choir, Cadman Choral Club and other large choruses. Mr. Ormesher came to the United States twenty years ago from London where he had an interesting musical record. He studied in London and Berlin, and was a member of the Carl Rosa Opera Company in London. He possesses a tenor voice. G. M. T.

Mayo Wadler, Violinist, Plays for Royalty

Mayo Wadler, violinist, who is making an extensive tour of Europe, has been received with signal success. He has played for the Queen of Roumania, the Princess of Spain, and other royalties, according to a recent cable message.

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